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**Institute of
Correspondence Education**

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B.A. Degree Course

Second Year

INDIAN MUSIC

Allied Subject—II

Indian Culture and Music

Package-2

OVERVIEW

This Package of learning materials deals with the following lessons:

8. Concept of 64 Arts.
9. Ancient Indian Architecture, Sculpture and Painting.
10. Musical Instruments in Sculpture; Ragamala Paintings.
11. Theatrical Arts—(a) The Natya Bharata Kudiyaattam; (b) Yakshagana; (c) Bhagavata nataka: Music in these arts.
12. Theatrical Arts—(a) Terukkuttu; (b) Jatra, (c) Nautanki; (d) Ankiya Nat; (e) Tamasha a Shadow Theatre; (f) Music in these arts.
13. Styles of Indian dancing—(a) Bharatanatya; (b) Kathakali; (c) Kathak; (d) Manipuri; (e) Orissa—Music in these dances.
14. Katha tradition—(a) Maharastra Kirtan; (b) Harikatha (c) Villupattu. Music in these arts
15. Bhakti and Music—Saint Singers From Various Parts of India
16. The Place of Music in the Religious Festivals and Social Functions in India.
17. Distinctive features of India Classical Music
18. Music and Mass Media—All India Radio and Doordarshan
19. Institutions for the Promotion of Music—Sangeet Natak Academies; Private organisations—Sabhas; Award of titles; Music conferences; Festivals of Music composers
20. Music and Education—Gurukula and Institutional system
21. Indian Cinema and Music
22. Famous Musicians of 20th Century—Karnatic and Hindustani

II—STUDY UNIT

8. Concepts of Sixty Four Arts

An art is doing a thing in a skilful manner. Any art is based upon the knowledge of making things more appealing and beautiful. Whatever that became fashionable or cultured, rose only out of these fine arts. Generally the number of art is said to be sixty-four.

The sixty-four arts (Kalas) are given by Vatsyayana in his Kamasutra. Jayamangala, who wrote a commentary on this above work also gives a list of these arts. But all these lists show slight differences.

The Jayamangala classifies these sixty-four kalas as Karinasraya kalas, Dyutasraya kalas and those related to love.

Bhamaha a great rhetorician of the 7th century speaks about kavyas treating of kalas or arts.

The Ramayana, the Kadambari of Bana, the Dasakumara-carita of Dandin, his Kavyadarsa, the Buddhist work the Lalitavistara and other literary works also speak about the proficiency of princes and princesses in the different arts.

The list of sixty-four kalas seems to have been taken from earlier source. These kalas are referred to as mulakalas.

शास्त्रान्तरे चतुः षष्ठिमूलकलाः उक्ताः

So says Jayamangala in his commentary on the Kamasutra.

These arts and crafts and skills of the mind are necessary accomplishments of people since these arts make them more attractive. Besides the proficiency in the different branches of learning, knowledge of the various forms of arts (kala or shilpa) made the elite of the society. both men and women experts in moving in any society. Such an accomplishment in the arts produces

an aesthetic atmosphere to the human activities. The courtesans were specially trained in these arts. They were regarded with respect in the sophisticated circles. In the Raghuvamsha of Kalidasa, Aja refers to Indumati as 'one who was a disciple in the fine arts'. This statement shows that the marital bondage became more refined and strong by practising these arts by the hero and heroine. Malavika, the heroine of Kalidasa's play was an accomplished dancer, while two artisans are referred to in the same play as friends of Malavika. Ratnavali, the heroine of Harsa's drama is said to paint the king's picture while pining for him; Dasyanta, the hero of Abhijnanashakuntala paints the picture of Sakuntala. Though the characters who figure in several literary treatises were not proficient in all the arts still they were adept in at least one or more of these arts.

These arts can be classified into nine groups as follows:

1. Fine arts such as music, dance etc.
2. Wooden and metallic arts.
3. Architecture and engineering.
4. Arts of decoration and adornment.
5. Arts of amusement.
6. Culinary arts.
7. Magic and other notorious arts.
8. Belletristic arts (*literary pursuits*)
9. Miscellaneous arts.

The following list gives the different arts under these groups:

1. (1) Music (*Gita*)
- (2) Dance (*Natya*)
- (3) Instrumental Music (*Vadya*)
- (4) Playing on Damaru (*Damaruvadana*)
- (5) Painting (*Citra or alekhya*)
- II. (6) Composing verses (*Kavyakriya*)
- (7) Etymology (*Nighantu*)
- (8) Metrics (*Chandas*)
- (9) Knowledge about the art of poetry (*Kriyakaśapa*)

- III. (10) Drama (*Nataka*)
- (11) Kalakshepa (*exposition of Epics and puranas*)
- (12) Completing a verse when the last line is given (*samasyapurana*)
- (13) Riddles (*Prahelika*)
- (14) Durvacakayoga
- (15) Aksaramustika
- (16) Chalitayoga
- IV. (17) Knowledge of regional languages (*Desabhasaparijnana*)
- (18) On understanding dialects (*mlecchitavikalpa*)
- V. (19) Reading of books (*Pustakavacana*)
- (20) Reading a text with another person (*Sampathya*)
- (21) Composing verses on indication (*Manasi*)
- (22) Ways of memorising (*dharanamatrika*)
- VI. (23) Architecture (*Vastuvidya*)
- (24) Carpentry (*Taksana*)
- (25) Altering the ground according to the seasons (*Manibhumika karma*)
- (26) Maintaining trees (*vrksayurveda*)
- (27) Arranging rice and flowers into beautiful designs (*Tandulakusumabalivitkara*)
- (28) Preparing different kinds of dishes (*vichitra—saka—yasa—bhakṣya yoga*)
- (29) Preparing drinks and juices (*panaka—rasa—asava yojana*).
- (30) Stitching and painting mats (*sucivanakarma*)
- (31) Cane work (*vetra—vana vikalpa*)
- (32) Floral decorations (*puspastarana*)
- VII. (33) Stringing garlands (*malyagrathana*)
- (34) Hair styles (*sekharapida yojana*)
- (35) Make-up (*nepathya*)
- (36) Making ear-ornaments (*karnapatra*)
- (37) Cosmotology (*Gandhyukt*)

- (38) Preparing ornaments (*bhusana yojana*)
 - (39) Massaging etc. (*Utsadana*) (*Samvahana kesa—mardana*)
 - (40) Preparing unguents (*dasana — vasananga — roga*)
 - (41) Cutting leaves (*patra—cchedya*)
 - (42) & (43) Producing musical sound on water (*udakavadya and udakaghata*)
 - (44) —(47) Making the bed, captivating woman, magic spells and knowledge of portents (*sayanaracana, kaucumarayoga, citrayoga and sakuna*).
- VIII.
- (48) Knowledge of gems (*rupyaratna—parikasa*)
 - (49) Magic (*Indrajala*)
 - (50) Skill of hand (*hastalaghava*)
 - (51) Hiding things by clothes (*vastragopana*)
 - (52) Alchemy (*Rasavada*)
 - (53) Finding out the location of mines (*akara—jnana*)
 - (54) Making mechanical things (*yantraghatana*)
 - (55) Metallurgy (*dhatuvada*)
- IX.
- (56) Teaching parrots and mynas to speak (*suka—sartika sallapa*)
 - (57) Gambling (*dyuta*)
 - (58) Chess (*akarsa—krida*)
 - (59) Fight of goats, cocks, etc. (*mesa—kukkuta—lavva—yuddha*)
 - (60) Doll—play (*balakridanaka*)
 - (61) Game with threads (*sutrakrida*)
 - (62) Training horse etc. (*vainayika*)
 - (63) Warfare (*vaijayika*)
 - (65) Physical exercise (*vyayamika*)

Of these vocal music (gita), instrumental music (vadya), producing musical sound on water (udakavadya), dance (nritya), the mode played on the lute, tamborine and percussion instruments and painting (alekhyia) can be grouped together. Since painting is considered to be dependent on a knowledge of dance, this is included

here. Of the above Gita, vadya and nritya were collectively called as Sangita. There were recognised teachers who taught music and dancing to princess and princesses. We find in classical literary works references to this. Kalidasa refers to Malavika being taught by a dance master Ganadasa different forms of dance. Dandin in his Dasakumaracarita refers to a joyous dance performed by hunters (sabara). Bana in his Harsacarita refers to group dance being performed by courtesans and also royal men and women when king Prabhakaravardhana begot a child. To celebrate the birth of a child or marriage group dancing and group singing are done as seen from literary works.

Bharata himself in the Natyasastra says that on such occasions dance and music are to be performed. Several forms of dance like hallisaka, rasaka and chalita were performed. Dandin describes an interesting dance form kanduka-nritya or dance performed while playing the ball. In the Perungathai, one of the five classical poems in Tamil, Manavati, while playing the ball, sings, and dances executing various movements. There is very beautiful and detailed description of this game of ball, in this literary treatise. In Jivakacintamani, another Tamil mahakavya, an interesting episode of a musical contest between the hero and the heroine occurs. The Jivandharacampu, a Sanskrit work also gives detailed accounts of this. Jivaka or Jivandhara, the hero exhibits good skill in playing on the lute (vina); he also shows his knowledge about the defects in the instruments. The technicalities of the art of music and the high proficiency attained in playing on the instruments are revealed here.

Painting (अलौक्य) or chitrakala was a highly developed art in ancient India. It attained great value and wide popularity. Dandin and other poets speak of the high proficiency attained by the several characters who figure in the literary treatises. They were not only able to paint the pictures beautifully, but the pictures were full of life and expression. Jayamangala says that Rupabheda, Pramana, Bhava, Lavanya, Yojana, Sadrsya, Varnika, and bhanga were the several aspects of Indian painting. Thus the distinction of

different types of colours, the use of brush to have the desired effect, proper sense of drawing, the anatomy of figures, the expression, grace and softness in painting are to be understood by the painter. There were Chitrasalas in palaces and mansions. In Bhavabhuti's Uttararamacarita, the author describes Rama and Sita seeing a series of pictures painted by an artist, which depicted the several episodes in Rama's forest life. The paintings were so lively that they evoked different kinds of emotional reactions in the mind of Sita and others who saw them.

The picture board was called as phalaka and a canvas as Chitrapata, paints of different colours were used. Brushes were called as Tulika or vartika.

Even today the Bagh cave paintings, Ajanta fresco paintings as also the Chittannavasal paintings stand as testimonials for this art.

2. Wooden and Metallic Art:

- (a) Taksakarma—art of carpentry, making thrones, cots, windows etc.
- (b) Tarkukarma—lathe work
- (c) Pattikavetra vana vikalpa — All kinds of cane work like basket weaving, making cane boxes etc., come under this.
- (d) Maniragakarajana—colouring gems and minerology, art of enamelling crystals and detecting mineral deposits. Kalidasa refers to this thus in Vikramorvasiya: Priyavacanakrtopi yositam dayitajanununayo...maniriva krtrimaraga jojitah.
- (e) Rupya-ratna pariksa-Varahamihira's work Brhatsamhita has a section on Ratna-pariksa, testing of gems, Kalidasa says thus—'when there is a city a fit place for testing gems why should one bring it to the village?' Thus we come across evidences of texts bearing on this art and the practice of examining gems in the cities,

- (f) Vedas and Kautilya speak about different kinds of metals as also varieties of gold. *Dhatuvada*—art comprising extraction, purification, alloying etc. of ores and metals. Kautilya's Arthasastra contains references to purification of gold and other metals.

III. (a) Vastuvidya—Engineering. Kautilya's Arthasastra speaks of Vastu as house building etc. Agnipurana and Garudapurana refer to this art of Engineering and Brahmapurana says that Viswakarma was the first exponent of this art. (b) Yantramatraka or Mechanical Contrivance making—Dandin refers to Lalitalaya as knowing the 96 kinds of prasadvaidhi and he was a mature architect (sthapati). In this context six kinds of mechanical contrivances are referred to. They are (1) Sthita—stationary (2) cara to comotives (3) dhara—water jets (4) dipa—illuminating equipment (5) jvara — which produce heat (6) Vyamisra—mixed.

IV. Arts of Decoration :

- (a) Tandula — kusuma — balivikara making images of elephants horses etc., with rice grains. Jayamangala says that such decorations are to be made in Sarasvati temple of Kamadeva temple. Similarly flowers are also arranged artistically to form beautiful designs or making garlands.
- (b) Manibhumikakarma : paving the floor with colour stones and gems. For making the ground cool the floors are paved with jewels like Marakata and Padmaraga.
- (c) Puspastarana — preparing flower beds.
- (d) Sayanaracana — technique of spreading the beds when cooling effect is required. Sakuntala lying on a bed made of lotus leaves, while in Virahavastha is an example. There are several conventional descriptions in the literary works.
- (e) Puspasakatika — art of making flower carts and flower palanquins. This is given by Vatsyayana.

- (f) Malyagrathanakalpa—stringing various types of garlands
cf : Svapnavasavadatta; vasavadatta was an expert in this.
- (g) Sekharakapidayojana—making specific types of floral
ornaments. Apida is placed on the head and it is like a
flowercrown or Tiara.
- (h) Nepathyaprayoga — Art of make up, dressing etc. In
Kalidasa's Malavikagnimitra. Malavika is given the
Vaidarbha nepathya during her marriage. There is a
detailed account of the art of make up in the Natya sastra.
- (i) Patracchedya—art of decorating cheeks, forehead and
chest with leaf and flower like designs or cutting designs
on paper.
- (j) Dasana—vasana—anga—raga—painting teeth, using scen-
ted powder for body and keeping clothes scented.
- (k) Gandhayukti—manufacturing different kinds of scents
and cosmetic products. There are separate treatises on the
preparation of scents
- (l) Bhusanayojana - Ornaments.

Kautilya refers to different processes of making ornaments.
Single string ornaments, 1800 string ornaments Indrac-
chanda, hundred strings devacchanda etc. are mentioned
in this work. The Natyasastra also speaks of various
types of ornaments such as those that are to be tied, those
that are to be worn etc.

(m) Sucivanakarma —weaving. Sewing etc. Embroidery, knit-
ting are given as activities in the Brahmana.

(n) Vastragopana —hiding with cloth.

V. Arts of Amusements :

- (a) Udukaghluta —water sports.
- (b) Hastabhava —skill in the use of hands.
- (c) Natakabha —mimicry with the help of threads.

- (d) Balakridanaka—playing with balls and rags. Kathasarit-
sagara refers to a city full of mechanical toys.
- (e) Sukasrikaalaya : Training parrots and mynas to speak.
In the play Ratnavali of King Harsa a Myna repeats
what all Sagarika said in her grief due to separation.
- (f) Dyuta—Aksakrida. The Mahabharata story is based on
gambling (Dyuta).
- (g) Mesakukkuta lavaka : Ram fight, cock fight.

VI. Culinary Arts :

- (a) Vicitra—saka—bhaksya—vikara kriya—preparations of
various vegetables soups and other articles of food.
- (b) Panaka—rasa—ragasava yojana—preparing various drinks
and liquors.

VII. Magic and other Notorious Arts :

- (a) Critrayoga—art of performing wonders.
- (b) Kaucumarayoga—Art of fascinating and winning women.
- (c) Indrajala—Art of magic. In the play Ratnavali of King
Harsa, an aindrajalika comes and performs several
wonders and finally creates an illusory fire also.
- (d) Calitaka yoga—art of disguise.
- (e) Sakunavidya—Omens.

VIII. Literary Arts :

Some of these arts such as lexicography, metrics, dramaturgy
and poetics aimed at training the young scholars in the field of poetry
and the practice of these arts helped the learned ones to develop skill
in composing different types of poetical treatises.

- (a) Postakavacana—melodious and attuned reading of books.
- (b) Sampathya—reading together.
- (c) Prahalika—Riddles.

- (d) Pratimala—given as antaksarika by Jaymangala ; one has to recite a verse and another continues it with a verse beginning with its last letter of the verse already recited.
- (e) Durvacakayoga—recitation of verses difficult to pronounce and interpret or a game of obscure word-making eg. vascaret—dhvajadhak.
- vah = var water.
- Vahcara—one who moves about in water; an aquatic animal. it means makara.
- vascaret dhvaja—one having aquatic animal as his dhvaja banner. i.e. cupid.
- makaradhvaja dhak—who burnt cupid ie. Siva.
- (f) Samasyapurana—composing a verse when the last line is given.
- (g) Aksharamustijnana—art of communicating syllables or ideas by the use of fingers.
- (h) Mlecchitavikalpa—use of codes and ciphers or speaking in a foreign jargon or Interchanging short and long vowels, anusvara etc.
- (i) desabhasavijnana—knowledge of different languages.
- (j) Dharanamatrika—Training and exercise in memorising.
- (k) Mananaskavyakriya—composing verse by the hints given.
- (l) Abhidhanakosa—knowledge of words and their meanings.
- (m) Kavyakalpa—knowledge of composing poems.

IX Miscellaneous Arts :

- (a) Vainayiki—art of courtesy, taming, and training horses and elephants etc.
- (b) Vaidyiki—art of warfare leading to victory which requires training in weapons etc.

- (c) Vyayamiki—art of physical culture i.e. keeping the body fit and healthy.
- (d) Utsadana, Samvahana, Kesamardana Kausala, massaging the feet, hands and applying oil to the head.

We can notice here briefly as to the concept of arts as sixty four or more. The Puspasakatika referred to by Vatsyayana as an art is not clear as to its identity. It will be 65 arts if this is included. But Jayamangala the commentator alters the list and gives the arts differently. The new ones are speaking softly, making dolls etc., veterinary lore, knowledge of heretic sects etc.

Bana in his Kadambari speaks of some other arts and knowledge of human personality (सामुद्रिक कालक्षण), astrology, ivory work, poison cure, and swimming.

The Jain literature mentions seventy-two arts for men and sixty-four for women. But many of them can be included under one or the other of the arts referred to already.

Regarding the early sources where some arts and occupations are mentioned, the Vedas are the first one. Several professions like Tastr (carpenter), Jyahara (bow-maker), Pesakari (female embroider), bidalakari (basket maker), manikara, (jeweller), vayitri (weaver) are mentioned in the Vedas.

The Brahmanas refer to garments made of wool, cotton and silk. Also cushions for seats made with gold threads, mats made of plaksa twigs, ornaments of gold and silver are all mentioned.

The Lalitavistara, a Buddhist work, refers to several arts like saying jokes, mimicry, disclosing the effects of dreams, wax-work, throwing ropes, dyeing clothes, knowledge of the quality of horse, elephant, goats and cows, the trickeries of harlots, politics, economics, and manipulating others by evil means.

There are separate treatises or sections of works which deal with some of the arts referred to above. For the art of decoration, the Nāṭya śāstra gives details of the jewels to be worn or the make-up to be put on by different characters in the Aharyabhinaya (आहारीयभिनय) section. There are other treatises like the Arthashastra of Kautilya which deal with politics, economics and horticulture. Nakula's Asvaśāstra is on the characteristics of horses. Similarly Palakūpya is on the elephants.

Nagarjuna, a Buddhist has written about Indrajala in the Indrajalasangraha. The Kamaśāstra of Vatsyayana and the Anangaranga of Kalyanamalla are treatises on erotics. Nala and Bhima were authors of works on culinary art.

Similarly many of the arts referred to above are found described in the Agnipurana, the Garudapurana, the Viṣṇudharmottara, the Brihatsamhita of Varahamihira, the Yuktikalpataru of Bhoja, the Abhilasitarthacintamani of Somesvara and the Sivattattvaratnakurn of Keladi Basavabhupala.

From the foregoing account it would be clear that our ancients had the knowledge of the different arts leading to a sophisticated and purposeful life.

9. Ancient Indian Architecture Sculpture and Painting

The architecture in Ancient India may be classified as secular architecture and religious architecture.

Secular Architecture :

Under Secular Architecture we will study the Town planning, construction of palaces, fortresses etc.

Religious Architecture :

Under religious architecture we will study the architecture of the Hindu temples, Jain and Buddhist temples, Viharas etc.

In ancient India more attention was paid to the architecture of the religious edifices rather than secular buildings. The architecture was associated with the religious such as Hinduism, Buddhism and Jainism. It may even be said that the architecture and religion went hand in hand. The architecture helped the religion to grow and the *vice versa*. Indian history begins with Harappan period—i.e. 2600 B.C. So also Indian architecture made its appearance for the first time.

Harappan architecture (Indus valley) 2600 B.C.—1900 B.C.

Let us example the history of Indian architecture from the time of Harappan culture onwards. The Harappan civilisation was urban and therefore the architecture of the Harappan people was secular in nature; because there were no temples built during the period.

Two great cities namely Harappa and Mohenjodaro were excavated and brought to surface. They revealed the characteristic features of the Harappan architecture.

They had an excellent town planning with roads cutting at right angles as we have to-day. Underground drainages were laid and manholes were located at intervals to clean the drainage. The pipes

were made of clay and burnt. They were known as terracotta pipes. Burnt bricks were used to lay the floorings.

Several structures such as granaries, workman's quarters, swimming pool with inlet and outlets, palatial buildings etc. were unearthed which speak high of the architecture of the Harappans. It is also interesting to note that they had laid the bricks according to the method known as 'English Bond', method which has been in vogue in our midst even today. Bricks were of different size. They were as big as $20'' \times 12'' \times 3\frac{1}{2}''$ in measurement. Since the Harappans were living in town naturally they were leading a sophisticated urban life.

It should be mentioned here that no temple was discovered so far. Therefore religious architecture did not make its appearance during this age.

Vedic Period : (1800 B.C. to 1200 B.C.)

The Harappans were succeeded by the Aryans who were the authors of the great four vedas. Therefore this period is called *Vedic period*, and the people as *Vedic Aryans*. The Aryan Culture was rural and not urban. They were living in the midst of thick forest and plains.

The Aryans used mostly timber and bamboo in their constructions. Their buildings were built of wood and mud. Burnt bricks were not used. Hence the age is known as the era of timber construction.

They were living in small huts with mud walls, and roofs thatched with reeds and leaves. Their huts were circular, square and rectangular in ground plan. The walls were short. The houses were located in groups and protected by a wooden fence which is known as *Vedic railing*. The fence ran round the village and gave protection to the people from wild animals and invaders. The fence was put with vertical wooden shafts and horizontal bars. They were looked without any poles. There was also a gate-way to each village. The gateway was called *torana*. It consisted of two upright

posts and three horizontal beams. The *railing* and the *torana* were the two chief features of the Vedic architecture. These two items were picked up by the Buddhists in the later period and introduced into their structures such as stupas. These two features are the chief contributions of the Aryans to Indian architecture. In fact it is often believed that Indian architecture was born only during the Vedic period. From that period onwards it has undergone several changes and made rapid progress in the subsequent periods. The Vedic architecture was primitive in character and contained the rudimentary characters which grew in later times. The Vedic architecture is considered to be earliest indigenous architecture whereas the Harappan architecture represents more advanced and matured phase which could be treated as an isolated phase in the history of Indian architecture. We could not trace the continuity of Harappan architectural features in the Vedic period. As you all know the Harappan civilisation suddenly rose and fell in the north-western part of India without influencing the architectural patterns of the subsequent period.

Mauryan Period (4th century B.C.—1st century B.C.)

This period saw the spread of Buddhism because of rulers like Asoka was a staunch supporter of the religion. It was treated as the state religion. Hinduism was pushed to the background.

Buddhist Architecture

This period saw the birth of Buddhist architecture as well as rock-cut architecture.

Buddhist architecture :

It consisted of rock cut caves and structural stupas and viharas.

Rock Cut Architecture :

Stupas :

Asoka introduced the technique of rock-cut architecture for the first time in India. The earliest Buddhist caves excavated in India

belong to his time. He also built the great stupa at Sanchi. The stupa was a memorial built to commemorate Buddha. It was raised in places visited by Buddha. It was built over the corporeal remains of Buddha. It was considered by the Buddhist as an object of worship. It symbolised Buddha.

Stupa was having a hemispherical body and swastika ground plan. It was topped by a *Chatravalli* (umbrella) and had a wooden railing and a *torana*. It was built of bricks and in later period it was covered by stone slabs. Stupas were built at Bhurhut and Gaya during the Mauryan period. Therefore during the Mauryan period the Buddhist architecture was introduced and promoted. But no Hindu temple was built during the period.

Secular Architecture

The Mauryan period also saw the construction of pillared halls for the first time. The remnants of such halls were noticed at Pataliputra which was the capital of the Mauryas. The traces of foundations laid with huge wooden beams were also noticed at the place.

The Buddhist rock-cut architecture made a tremendous progress in the later period (2nd B.C. to 3rd century A.D.) in places like Ajanta, Ellora, Bagh etc.

Gupta Period (4th century A.D.—7th century A.D.)

The Gupta age witnessed the revival of Hinduism, Sanskrit literature, Vedic sacrifices and also construction of stone temples for the Hindu deities such as Siva and Vishnu. Brick temples were also built along with stone temples; rock-cut-caves were excavated and dedicated to Siva, Vishnu and Brahma. The use of stone in the construction of Hindu temples was largely introduced by the Guptas and that gave stability and durability for the temples. The introduction of stone masonry in the temple construction was a great contribution of the Guptas.

There are three stages in the progress of temple architecture during this period. In the first stage a square *garbhagraha* (sanctum sanctorum) and an open porch in front constituted a Hindu temple. There was a flight of steps leading to the porch. The roof was flat and the walls were plain. The earliest Gupta temple representing these features can be seen in the temple No. XVII at Sanchi.

In the second stage, a *pradhakshinapatha* (circumambulatory passage) around the sanctum was introduced. Perforated windows were provided on the walls to admit light and air to the passage. These windows served as decorative motifs in the temple architecture.

In the third and final stage, the temple was located on a platform and flights of steps were provided at the centre of the four directions. A small *sikhara* was raised over the *garbhagraha*. This structure is known as *vimana* in the temple complex. The *sikhara* is curvilinear in shape and tapering.

Therefore during the Gupta period the essential compartments of the Hindu temple such as *Garbhagraha*, front *mandapa* or porch, *vimana* or *sikhara* were introduced for the first time and they have undergone vast changes in the subsequent period. These compartments were developed and enlarged in the medieval times.

The outer walls of the *garbhagraha* were decorated with perforated windows with *chaitya* motifs at their top and the door jams and lintels of the *garbhagraha* were decorated with sculptures and carvings representing the river goddesses Ganga and Yamuna. The rivers Ganga and Yamuna were treated as Goddesses and worship was offered to them during this period. The following are the existing Gupta temples, the Siva temple at Bhumara, the Parvathi temple at Nachana Kuthara, the Dasavatara temple at Deogarh.

Numerous brick temples were also built during this period. These temples bear beautiful terracotta panels representing various

from Ramayana, Mahabharata, and puranas, Dasavatara sculptures also adorn the walls of these temples. Dasavatars of Vishnu became very popular during this period and worship was offered to them.

Three Styles of Architecture

The Gupta temples represent the Nagara style of architecture. It may even be said that this style was introduced by the Guptas in North India for the first time and the temples of North India largely conform to this style. The style is called *Nagara* because it was confined to North India. There are two other styles known as *Dravida* and *vesara*. The Dravida style was confined to South India. (South of the river Krishna) and the vesara style to the Deccan or Karnataka country. The Dravida style is so called because it is confined to Dravida country and the vesara style is found sandwiched between the North and the south. It represents the features of both Nagara and Dravida styles. It may be called a hybrid style. These styles are mentioned and described in the Agamas and Silpa sastras. We will now define these styles. The temples of the Pallavas, Cholas and Vijayanagaras in the south largely represent the Dravida style. The vimana of Dravidian style is pyramidal in shape and is topped by a square or octagonal sikhara. The garbhagraha is square. In Nagara style the vimana is curvilinear and topped by a circular rilled stone known as amalaka stone. The Dravidian temples are noted for large and pillared mandapas, several concentric enclosures and tall gopuras.

The Vesara style represents a circular or apsidal temple where-in both the garbhagraha and the vimana will have either circular or apsidal pattern. This style was developed by the Chalukyas of Karnataka country. However a few vesara style temples can be noticed in the Tamil country belonging to the Pallavas and the Cholas and that may be due to their contacts with the Chalukyas.

Temples in Orissa

The Nagara style has reached perfection and maturity in Orissan temples. There are beautiful temples in places like Puri, Bhuvaneswar and Konarak. These temples may be dated from 10th century A. D. to 13th century A. D. The rekha sikhara has also reached its perfection. There are three or four types of sikharas with luxurious carvings. The famous Jagannatha temple at Puri and Lingaraja, Rajarani temples at Bhuvaneswar and the Sun temple at Konarak deserve special mention.

The basement of the temple is divided into a number of horizontal zones or mouldings and they bear sculptures and carvings representing series of animals like horses, elephants and scenes depicting events from the puranas and the epics. The temple complex consists of a square or star shaped garbhagraha with a series of the axial line with the sanctorum. The garbhagraha is preceded by an ardhamandapa, which is again preceded by a natya mandapa and Bhoga mandapa. The mandapa in Orissa is called mandir. These mandapas have pyramidal superstructure in contrast to the curvilinear Rekha sikhara raised over the sanctum. Further their height is in diminishing order from the ardhamandapa to the Bhoga mandapa.

SOUTH INDIA

The Pallavas

The Pallavas introduced the rock-cut architecture for the first time in South India. They are the pioneers in using the stone masonry in the construction of structural temples. The earliest stone temple built in the Tamil country is the shore temple at Mamallapuram. In the pre-Pallavan times (i.e. Sangam Age), stone was not used in the construction of temples. Instead, perishable material like brick, wood and clay were used. It was Mahendravarman the pallava ruler, who was responsible for introducing stone masonry.

The Pallava temples may be classified as rock-cut temples and structural temples.

Rock Cut Temples :

They are scooped out of rock portions. They are simply square or rectangular small mandapas with rows of pillars. A small cell will be seen at the centre of the back wall of the mandapas. It was meant for a sanctum. But these cells are empty. A flight of steps may be seen leading to the mandapas.

The pillars of the earlier mandapas are short, thick and plain with bracket capital. The later pillars slender, tall and bear lion or yak shaped bases. The lion based pillar is the characteristic feature of the Pallava architecture. The pillar and pilasters (half pillar) are being used to decorate the exterior wall of the garbhagruha and mandapa in the early Pallava temples.

There are a larger number of rock-cut mandapas seen at Mamallapuram alone. Among them, the Varaha mandapa, Kotikkal mandapa, Mahishasura mandapa deserve mention. They bear beautiful sculptured panels in the interior walls representing varaha avatara of Vishnu, Trimurthys and Durga respectively. There are also sculptures showing Lakshmi, Samharamurthy, Genesa, Vishnu as Ananthasayi etc. located in the other mandapas at Mamallapuram. There is a lengthy panel of sculptures running to about 20—25, length on the interior wall of the Krishna mandapa. The panel represents Krishna as Govardhanadari. It is one of the lengthy panels of sculptures noticed in South India.

The other panel is the Arjuna's penance portrayed on a huge rock surface. It roughly measures 40' X 30'. The panel depicts Arjuna doing penance on the banks of the river Ganges. The whole upper panel is crowded with celestial devas, and the lower panel portrays the every day life on the banks of the river. There are Brahmanas during their Sautya, vanthana, and wild animals like lions, elephant, a monkey family and numerous other scenes. These panels exhibit high workmanship of the Pallava artisans. They also tell us that the artists were well versed in the human and animal anatomy because the human and animal figures portrayed exhibit naturalism, dynamism

and realism. This panel is considered to be the master piece of Pallava art.

Monolithic Rathas :

The rock-cut temple cut out of a single stone is called monolithic ratha. The temple looks like a ratha. There are 9 rathas at Mamallapuram and of them the five rathas named after the Pancha Pandavas are very popular and noted for their architectural beauty and workmanship. They are named after Draupathi, Arjuna, Bhima, Dharmaraja and Sahadeva. The Draupati ratha is square, with a hut shaped roof; Arjuna ratha is also square but with a short pyramidal sikhara; Bhima ratha has rectangular ground plan and apsidal sikhara. Dharmarajaratha has a square ground plan three tiered vimana, a garbhagruha in the first floor, pradakshina ratha around it, etc. Though it is a cut out ratha it contains the main and essential features of a Dravidian temple complex. The structural temples in the later periods were built based on the model. The Sahadeva ratha has a peculiar ground plan, i.e. apsidal plan and the sikhara has apsidal shape (elephant back shape) which is known as *gajaprasitha* temple. It belongs to *Vesara* style.

These rathas were not actually temples and were not under worship. They represented different patterns of ground plan and sikhara which could be thought of for a structural temple. The Pallavas had tried almost all patterns in the rock cut technique and these patterns inspired the temple builders of the later Pallava and Chola periods.

Structural Temples :

The Pallavas built structural temples at Mamallapuram, Kanchipuram, Panamalai, Tiruttani, Kuram and a few other places in Tamilnadu. They have introduced almost all the essential characteristic traits of a Dravidian temple in these temples.

Kailasanatha Temple :

It is Siva temple built at Kanchipuram by Narasimhavarman. It has a square garbhagruha with an inner pradakshinapatha around

It, an ardhamandapa and an enclosure (prakara). The temple is facing the east and there is an entrance at the eastern side. The beginning of a South Indian gopuram is seen at this temple. There are as many as 7 small shrines attached to the outer walls of the garbhagruha. This shows the development of Dravidian temple architecture. There are as many as 58 small niches carved in the inner wall of the prakara and each one bears beautiful sculptures with paintings.

Vaikunthaperumal Temple :

It is a Vishnu temple built by Nandivarman. It has three tiers and Vishnu is represented in the standing, sitting and reclining postures in the ground floor garbhagruha and in the cells at the first and second floors. It is a *Madakkovil*. There are hundreds of sculptured panels on the inner prakara walls; They depict the history of the Pallavas right from the election of Nandi-varman Pallavamalla. These sculptures are known as *historical sculptures*. The temple has an outer enclosure with a short small gopura.

Panamalai

The Siva temple at panamalai (South Arcot Dt.) is located on the top of a hill. There are traces of Pallava paintings on the walls of one of the niches on the garbhagruha. These paintings depict Nataraja, Parvati and other deities.

The Pallavas had left great legacy in the field of art and architecture. They had laid the foundations for the growth of Dravidian architecture in the subsequent period.

Chola Architecture

The Cholas were not merely empire builders but also considered as builders of temples. They have built hundreds of temples on the banks of the river Kaveri in the Tanjavur and parts of Tiruchirappalli districts as well as in the Pudukkottai district. Karikala, Chola ruler is said to have built hundreds of temples on banks of Kaveri as early as 2nd century A.D.

The Chola architecture is divided into 1) Early Chola architecture and (2) Later Chola architecture.

Early Chola Architecture

This phase starts from the days of Vijayaraya Chola and a number of small temples with a square garbhagruha and a front mandapa were built mostly in the former Pudukkottai state. These temples have either a single storey or tala or two storied vimana. Further the exterior walls of the garbhagruha and the front mandapa were provided with small niches or cells to accommodate minor deities. These niches were located at the centre of the wall on each side and the deities were accommodated in the niches in the following order.

Western niche — Vishnu or Lingodbhava

Southern niche — Dakshinamurthy

Northern niche — Brahma.

This disposition of these deities have become a permanent feature in a Hindu temple in the later period.

The Pillars here become round or fluted with circular plain base. Their body had been segmented with floral designs. The following temples may be cited as examples for the Early Chola style—Koranganatha temple at Srinivasanallur (Trichy district) and Nageswara Swami temple at Kumbakonam (Thanjavur Dist.)

Later Chola Architecture

The later Chola rulers like Rajaraja I, Rajendra I and Kulottunga I had built huge temples and the Dravidian temple architecture reached high water mark during their rule. Rajaraja I built the famous Brahadeswara temple at Tanjavur and Rajendra built the Gangaikonda Cholapuram temple. These temples are the finest examples representing the typical later Chola style.

During this phase the dimensions of the garbhagruhas, mandapas and the vimanas were increased. Special attention was paid to

the Vimana and the vimana of the Tanjavur temple is the tallest in Tamilnadu. It has as many as 13 tiers rising to a height of about 100 feet. The square garbhagraha measures 80 sq. ft. niches were provided on the exterior walls and minor deities like Ganesa, Durga, Agni, Dakshinamurti, Bramha and a host of others adorning the niches.

Shrines for minor deities were built within the prakara during this period. A separate shrine for Amman or Devi has been also built within the prakara. It is a replica of the main shrine but smaller in shape. A small, short gopura was provided to the enclosure. Large mandapas with as many as 100 pillars were also built in front of the main shrine. The earliest 100 pillared mandapa was built by them in Gangaikonda Cholapuram.

The pillars of this phrase have become taller, slender and segmented. The segments were either square or circular or octagonal and they bear sculptures as carvings. Traces of Chola paintings are also noticed in Thanjavur temple. During the end of the Chola rule ratha type of temples were built and dedicated to Surya. These temples are shaped like a chariot with stone wheels and horses drawing the chariot. The Darasuram temple at Kumbakonam is a typical example.

Pandyan Period

During this period many new temples were not built but additions and alterations were made to the already existing temples. One of the contributions of the Pandyas to temple architecture is the large gopurams. These gopurams have rectangular basement built of stone, their superstructure is pyramidal in style with numerous talas in diminishing order but they were built of bricks. The gopuras are adorned with beautiful stuccos, representing various gods and goddesses, scenes from the puranas and epics besides secular scenes reflecting the contemporary social life. Pandyan gopuras are seen at Chidambaram and Tiruvannamalai temples.

Vijayanagara Period

The Vijayanagara architecture has the following chief features:

- a) 100 pillared mandapas were built in large numbers.
- b) Additions and alterations were made to the old temples.
- c) A Kalyanamandapa with decorated pillars was added to the temple complex.
- d) Interior walls and ceilings of the mandapas were decorated with painted designs portraying scenes from Mahabharatha and Ramayana. War scenes were also executed.
- e) Prakarams were laid around the main temple.
- f) Concentric prakarams were provided with gopura entrances on all sides.
- g) Sacred tanks, garden were created within the prakaras.
- h) The pillar received greater attention and richly decorated.

The Dravidian architecture reached its climax during the period. The Vijayanagara rulers not only built new temples but also renovated the old temples throughout South India. One of the contributions of the Vijayanagaras to South Indian temple architecture is the Kalyanamandapa. This has been considered as a deluxe mandapa as each and every inch of it has been decorated with sculptures and delicate carvings representing deities, animals, birds, men and women etc. The pillars of this period are classified into 3 categories—(1) Pillars with riders at the base, (2) Pillars with statues at the base (3) compound pillars. They are very tall, sturdy but at the same time exhibit fine workmanship. The Vijayanagara temples are located at Hampi which was their capital; chief among them are the Vittala Swami and Hazare Rama temples. The vestiges of Vijayanagara architecture can be seen in the temples at Chidambaram, Srirangam, Kanchipuram, Kumbakonam etc.

Nayaka's Period

The Nayaka's period saw the construction of huge temple with large prakaras and 1000 pillared mandapas. Meenakshi temple at

Madurai is a typical example. The temple architecture became very complicated and is marked by the pillared porticos, 1000 pillared mandapas, corridors, gopurams etc. The pillars are massive and tall and they are stamped with sculptures and carvings. Portrait sculptures representing the rulers, members of the ruling families and donors were installed within the mandapas and also attached to the base of the Pillars. The Nayak's period represents the final phase in the history of South India architecture.

Art and Sculptures

The art of Ancient India was always associated with religion. The early sculptures represent only the religious figures or personalities like Buddha and Mahavira. The Hindu deities like Siva, Vishnu, Surya, Ganesa and Goddesses like Durga, Lakshmi, Parvathi and others were depicted in sculptures in the early period starting from the Sanga times onwards.

Indian art is noted for its spiritualism—i.e. the sculptures and statues depicting the deities as well as Buddha were modelled in such a way that they could easily be distinguished from those of human figures. These deities were given attributes and facial features which exhibit spiritual qualities, naturalism, dynamism and perspectiveness are the other features which characterise the ancient Indian sculptures. We study the progress of sculptural art with the help of Buddha figures in the earlier period—i.e. Andhras, Kushanas and Guptas. The development of Indian classical art is studied with reference to Buddha sculptures. Predominance was given to vegetation rather than human beings in the earlier period.

There are three important schools of art developed in ancient India—They are (1) Mathura School (2) Amaravathi School and (3) Gandhara School.

Mathura School (2nd century A.D.—5th century A.D.)

The Mathura School of art was born at Mathura, 50 miles South east of Delhi. It was first developed on the early tradition found at Bharhut and Sanchi. Then during the first century A.D.,

under the Kushanas and during the 4th, 5th centuries A.D. under the Guptas the art made tremendous progress. The sculptures were made of sand stone.

One of the contributions of Mathura is portrait sculpture. The portraits of Kushana rulers like Kanishka were made. Another contribution of school is the creation of an entirely Indian type of Buddha figure. Beautiful figures of standing and seated Buddha were created with smiling face. His garments are shown there. The *Dhoti* is tied with a girdle, the robe covering the left shoulder only. While seated he is shown cross legged in yogi position. During the later phase of this School, Brahmanical deities such as Ganesa, Surya, Vishnu were made.

Amaravathi School (2nd century A.D.—3rd century A.D.)

Amaravathi was the centre of artistic activities during the later satavahana period (124—225 A.D.). Amaravathi is the ancient Dhanyakataka in the Guntur district of Andhra Pradesh. It was a famous centre of Buddhism. Under the Satavahans (who are also called Andhras) Indian art entered a glorious period in South India. Numerous stupas, viharas and Buddha sculptures were found in and around Amaravathi.

The great stupa at Amaravathi is the most outstanding artistic movement representing this style. There are several stages in the development of sculptural art in this centre. Buddha and his previous births are represented in sculptured panels. Buddha is shown with curls and smiling face. His figure has become more graceful with a supple form and clothing in the later phase. His figures here become slender and lost the stiffness noticed in the beginning.

There are men, women and children portrayed in these panels. They are shown in various actions and poses. They are shown surrounding Buddha. These figures exhibit high workmanship and are realistic. Human figures are given prominence in this school. They display great softness and a delicate touch.

Gandhara School (1st century B.C.—3rd century A.D.)

This school of art was developed in the north western part of India which was known as Gandhara region. The art is known as Indo-Greek art because the theme is Indian and the style is Greek. It was developed by the Kushana rulers who were all foreigners. It is Indian because Buddha and his life are portrayed in sculptures. It is Greek because the technique was foreign i.e. Greek.

It was during the period of the Kushanas, Mahayana form of Buddhism came into being and Buddha was worshipped in the human form. Therefore Buddha figures and Bodhi—Sattvas (Young Buddhas) were made during the period. He was given a long robe and curly hair. He was portrayed in Greek fashion—i.e. as a Greek God.

Paintings

The history of paintings in India goes back to the period of the Guptas. The art of painting was first developed by them and a separate style was introduced by them known as Gupta style.

Ajantha Paintings

The earliest paintings are found at Buddhist Chatiya halls and Viharas located at Ajantha, Ellora, Bagh etc. These paintings are dated from 1st century A.D. to 5th century A.D. The theme is Buddha and his life. His devotees are also portrayed. The colours applied include red, brown, black, green etc. The contemporary social life can be studied with the help of these paintings as they exhibit men and women in different dress and poses. The contemporary dress and decorations, jewellery, utensils, houses etc. may be gleaned from these frescoes.

South Indian Paintings

South Indian Paintings are noticed at Sittannavasal (in former Pudukkottai State), Kailasanatha temple and Panamalai temples, and

the Tanjavur temple belonging to the early Pandyas, Pallavas and Cholas respectively. This art has received a tremendous encouragement during the Vijayanagara period. Almost all the temples of the Vijayanagara were decorated with painted designs. The style and technique of South Indian School of paintings are quite different from those of Ajantha school. Even the subject matter also differs. The Sittannavasal paintings are found in a rock-cut cave of the Jains and they exhibit a pond with flowers. In the Kailasanatha temple frescoes are noticed covering the sculptured panels depicting the various deities of Hindu pantheon. Panamalai paintings display Nataraja and Parvathi. The Vijayanagara paintings display scenes from Ramayana and Mahabharata. Vijayanagar paintings are found in good condition in the Lepakshi temple.

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10. Musical Instruments in Sculpture

India is a storehouse of art; her wealth in architecture, sculpture, painting, dance, music and the allied arts is prodigious and helps us to trace the history of her culture from one period to another. Sculpture and Music have played a prominent part in such a development. Sacred, in their origin, they have managed to expand well on the secular plane too. Music, identified with religious worship in its beginnings, spread itself to royal courts and public halls. Assuming gaiety and pomp it gradually became an entertainment, no doubt, but retained all its traditional glory throughout. It was customary for arts and the artisans, in particular, to flourish under good patronage. This applied to the position of sculptures too, who have contributed their share to the Art Treasury by chiselling the most skilful and wonderful designs, and carving beautiful figures, so true to life.

Sculptural illustrations may be treated as visual documents of the different periods to which they belong. They portray so much of contemporary life and there by prove to be good guides and reliable informants. We know of the figures of dancers discovered in Mohenjodaro. Their pose and modelling are full of swing and movement. These miniature creations of art reveal to us that dancing was not unknown, say, 3000 years back. Even as early as the stone age a rock drawing portrays a masked dancer dressed in a wild beast's skin, playing a flute, a crude specimen with a rough and uneven surface.

A survey of Indian sculpture found mainly in our temple, in large stock and variety will bring to our notice many factors relating to music. Music has been a handmaid to religion through the ages from Vedic chanting to the present day—and therefore any place of worship at the temple, the church, the Vihara can be objects of our study. Since the subject is vast and extensive let us confine our interests to the study of musical instruments depicted in the sculpture of these places.

The relics of Nagarjunakonda, Amaravathi and Sanchi, seats of Buddhist religion and art, arrest our attention. So do those of the Ajanta Caves. In all these places we find many panels filled with carvings and sculptural illustrations of the life of the Buddha. A number of musical instruments and musicians are recognised in the scenes presented. Besides the vocal group men and women are seen playing on many musical instruments. The three main varieties of them, mentioned in all the early treatises of music, are included in these pictures. They are the stringed variety, such as the harp, the guitar, and the lute; percussion instruments such as the numerous drums of different shapes and sizes; and, the wind instruments such as the flute, the horn and the conch. Figures marking time to music are seen with a pair of cymbals, castanets and small gongs. A large variety of harps or yazh are also seen.

The temples of later period provide equally authentic material for our study though the carved instruments look a little different in their appearance. The Kailasanatha temple in Kanchipuram and the magnificent friezes in Mahabalipuram have a lot to tell us. In a niche in the Kailasanatha temple is carved a stringed instrument whose resonator resembles that of the vina somewhat, but the end of the stem or thandu where the screws are fixed, is not curved and bent downwards but is seen to spread itself into a fanlike shape. It has no frets. It strikes one as a rare instrument. Another peculiar instrument is the one found in the Caves of Aurangabad. This strange and strined instrument has frets, nearly 22, and is seen played with a mallet.

Let us follow up the study with other temples in South India. The temples of Tanjore, Chidambaram, Srirangam, Darasuram, Gangaikondacholapuram, Madurai, Tinnevely, Suchindram and Trivandrum display a galaxy of musical instruments in their carvings. The sculpture of Ellora, Aihole and Pattadakal, Halebid, Belur and Warangal may be included. The list of temples we have gone through represents many influences and is suitable for a comprehensive study. But each stands out on its own merits and can make a significant contribution to the nature of our study. They give enough scope to

trace a history, we may utilize them to fill up the gaps in the evolution of musical instruments.

Some musical instruments are identified with the gods, as the Vina with Saraswathi, the Damaru with Siva and the Venu with Krishna. We compare the Vina held by Saraswathi in the Kamakshi Amman temple in Kanchipuram with those held by the goddess in Halebid and Somanathapur to note the difference. The vedic hymn, the epics, and the Tamil hymns and ancient literature mention numerous instruments and a scholar is naturally inclined to find out if some of them have found a place in the sculpture under scrutiny. We infer that some of them must have become obsolete or gone out of use when we do not see them in the sculpture of the later periods. May be, the characteristics of a few instruments were transferred to a single instrument.

Items of sculpture are reference-records and enlighten us on the type of instruments that were in popular use at particular periods of cultural development; the instrument that formed the orchestral group; those that were singled out for solo performances. What were the dance accompaniments? what constituted the temple orchestra? What were used for folk music? Even as we answer these questions and many more we would have collected enough material to be recorded as valuable information. A study to the stringed group will bring to light the many shapes of the resonators; square, rectangular, circular, trapezoid and so on. In some carvings the strings and the screws are clearly seen and with others we have to depend on our surmise. We follow the history of the stringed instruments, stage by stage, and try to fix the landmarks in their evolution till the emergence of the Vina. The frets and strings, their numbers varying in many of the pictures is a matter for research and study.

Sculpture discloses to us certain facts about the classification of instruments profession wise and region wise. The assortment of drums in particular, offers interesting study. The water carriers, fishermen, farmers, fortune tellers, announcers, snake charmers, hunters, all had instruments assigned to them. The poets, bards and the wandering minstrels had their own too. The instruments carried

by the saint-bards, the cylindrical rod-like lute with just two or three strings, look simple in shape structure and are carved with such imagination and reality that we are inclined to guess that they must have been light and easy to carry.

Art can never be stationary and this perhaps accounts for some similarities we find in our study of musical instrument in sculpture. The fusion of the different forms or types of arts has fortunately resulted in a happy commingling of them each enriching the other by its contact. Here are some examples. The harp in Nagarjunakonda and the one in the Ranganathaswami temple in Namakkal are similar. The massive harp in Thirumayam and the one carved on the pillar in the Caves of Aurangabad look alike. The Vina or the lute held by Dakshinamoorthi in Kailasantha temple in Kanchipuram resembles the one in the hands of Dakshinamoorthi in Ellora. The three drums clustered together are seen in Ajanta paintings and the relics of Nagarjunakonda. The method of playing the Urdhvaka method keeping the drums vertical during play and the practice of keeping two drums in front also seems to have been common. Last but not least are the musical pillars found in Hampi and in some temples of South India. A stringed instrument in Belur sculpture and the one seen in Fadpatri look alike. The Kombu in Halebid is almost identical with the one carved on the pillar in the temple in Trivan-
drum.

India has had her connections with other countries, East and West, from the early centuries. Hence it may not be out of place if we, during our scrutiny and study, try to find out if India was influenced in the making and fashioning of the musical instruments by outside elements. Such an indebtedness may prove to be nil but the study can help us to confirm it.

The figures and carvings of Indian Sculpture are a source of valuable information. They can speak to us across the centuries. They shed light on the grandeur of our cultural heritage, and are a perennial source of inspiration. Let us approach them with understanding and listen to what they have to say.

RAGAMALA PAINTINGS

Ragamalas are poems describing the thirty-six, or some time more, the musical modes, the ragas and raginis, and these have been illustrated as pictures in the sixteenth and early seventeenth century Rajasthani paintings. The paintings like the poem they illustrate, represent situations of which the emotional colouring corresponds to the feeling or burden of the musical mode. The time of the day or night, time of year and state of the weather appropriate to the mode are also indicated in the paintings. The compositions for particular modes are generally constant; thus Bhairavi is always represented by a group of women worshipping at a Siva shrine. Asavari by a female snake charmer, Todi by a woman with a vina, to the sound of which the wild deer are attracted, Desakhya by an acrobatic performance and so forth. The iconography and the sentiment or mood associated with each raga and ragini are embodied in the form of dhyana slokas (invocatory verses) which are composed either in Sanskrit or in Hindi. The poem for the Madhumadhavi ragini refers to the pleasant rumbling of the thunder in the monsoon clouds, presaging rains, exciting the peacocks and, in like manner, the princess who longs to rest again in her absent husband's arms.

These paintings belong to a pure Indian tradition. The most remarkable quality is one of glowing colour, only to be compared with enamel, though the painting has actually a dead matte surface; pure reds, yellows and also pinks, greens and browns are relieved by pure whites and velvet blacks. There are large masses of plain colour, against which the buildings, trees and figures stand out with great substantiality: this colour by itself establishes the planes and forms.

Ragamala miniatures:

The tradition of miniature paintings is known to be in existence since 11th century. These are small size paintings (about x 20cm) in which the depiction of ragamalas are also available. The style belongs to the Western School of Indian painting. The minia-

ture school, ragamala paintings were popular during the 16th to 18th Centuries.

Dhyana sloka—s

The verses Dhyana sloka—s which formed the basis for the paintings were originally in Sanskrit and are found in treatises like Sangitadarpana. This text classifies ragas into six principal ragas with five raginis each. This text also gives other kinds of classification based on different schools. Some of these schools are Hanumat Schools, Somesvara School, etc. In the later period we come across these verses rendered in Hindi.

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11. Theatrical Arts

a. THE NATYA OF BHARATA

The Natya of Bharata refers to the performance of drama the description of which is found in the treatise *Natyasastra* of Bharata-muni. *Natyasastra* is an encyclopaedic work giving fine details of all aspects of the theatrical performance during the time of Bharata. The reason for us to study this theatre, of which only a theoretical account is available is that the principles, techniques and other aspects involved in this are seen to exist in most of the theatre forms which are surviving today such as *kudiyattam*, *yakshaganam* and *terukkuttu*.

The information on Natya that is available in *Natyasastra* is quite varied. Starting with the description of the theatre hall in which the drama is to be staged, down to the aesthetic aim of drama, no aspect has been left untouched. The various aspects of Natya can be classified under the following headings.

- a) Theatre hall—*Natyamandapa*
- b) The plot of the drama—*Itivrtta* and its various divisions.
- c) The different types of drama—*Dasarupakas*.
- d) Various modes of expressing or conveying the dramatic theme—*Abhinaya*.
- e) The preliminaries preceding the drama—*Purvaranga*.
- f) The other arts that figure in drama as aids or devices for heightening the dramatic mood—dance, music.
- g) The purpose of Natya and its aesthetic aim.

a) *Natyamandapa* or the Theatre Hall :

Three kinds of theatres are mentioned in which natya was staged. There are *vikrsta* (rectangular), *catumasa* (square) and

Tryasra (triangular). Each one is again of three sizes—*Jyestha* (large), *Madhyama* (medium) and *Avara* (small). The maximum area of a hall was around 4600 sq ft.

b) The general story or plot of a Natya is called *Itivrtta* or *Vastu*. There are three principal elements of the plot. They are *Avasthas*, *Arthaprakrtis* and *Sandhis*.

Avasthas are the stages through which the main character (hero) goes, for attaining his desired object. They are five in number—*Prarambha* (beginning), *Prayatna* (effort), *Prapti—Sambhava* (possibility of attainment), *Niyataprapti* (certainty of attainment) and *Phalaprapti* (attainment of the object).

Arthaprakrtis are the means which are conducive to the attainment of the results. These are also of five kinds : *Bija* (seed), *Bindu* (the prominent point), *Pataka* (the subordinate point), *Prakari* (the minor episode) and *Karya* (all the effort for the purpose of the main plot).

Sandhis are the segments or junctures through which the dramatic plot is developed. These are also of five kinds—*Mukha* (opening), *Pratimukha* (progression), *Garbha* (development) *Vimarsa* (pause) and *Nirvahana* (conclusion).

c) Ten types of Drama or *Dasarupaka* : The principles of developing the plot remaining the same, dramas that were staged were of ten kinds, differing according to the types of characters and sentiments expressed. These are :

- i) *Nataka*—a play having a king or divine person as hero and based on a well-known story.
- ii) *Prakarana*—a play in which the writer plans the entire plot, creating it out of his imagination.
- iii) *Bhana*
- vi) *Vyayoga*
- v) *Samavakara*
- vi) *Dima*
- vii) *Ihamrga*

viii) Udarstanka

ix) Vithi

x) Prahasana.

The first two are the Prominent kinds of play, the remaining being minor.

d) **Abhinaya** : The expression of the dramatic theme or its conveyance to the audience takes place through four channels. These are :

i) **Vacika** : It pertains to expression through speech by the actors and covers the recitation of words, modulation of voice and musical notes.

ii) **Angika** : This involves movements of the various limbs by the actors in accompaniment of vacika abhinaya. There are various kinds of movements involving the body in general, eyes, arms, hands, legs, feet etc. which are similar to those in dance.

iii) **Sattvika** : It pertains to actions which are expressive of states of mind of characters.

iv) **Aharya** : It refers to the costumes and make-up of the actors which also help to convey some idea about the characters.

e) **Purvatantra** : Before the commencement of the drama there is an elaborate preliminary performance which includes classical music and dance followed by rituals performed by the director (sutradhara) and his assistants. This serves the purpose of bringing the audience to a state of mind needed to enjoy the drama and also serves as an introduction to the play proper.

f) **The Artistic Devices employed in Drama** : Besides the use of Abhinaya, the natya utilises the arts of dance and music to reinforce the established sentiments. Bharata names several situations in drama in which dance should be employed, as for example, in the depiction of the ecstatic mood. Music also plays a big role. Songs accompany the entry and exit of important characters and are also sung during important junctures. These are called dhruva songs.

The movements of actors are to be accompanied by drum music. Music and drumming played such an important part of dramatic performances that the entire drama troupe was divided into three groups called Kutapa. These were the Natya kutapa (actors), Tata kutapa (singers and players on stringed and wind instruments) and Avanaddha kutapa (players on drums).

g) The purpose of Natya is to recreate or limitate the feelings that are experienced in the different worlds. It is in this process that the above-mentioned components natya mandapa, itivrtta, dasarupaka, abhinaya, gita, vadya, nrta, etc. are referred. And the performance of natya tries to evoke in the audience, a taste (rasa) of the broad array of feelings that are experienced by human beings. Rasa is the aim of Natya.

b. KUDIYATTAM

Kudiyattam is a unique temple art of Kerala. The performances are held in the temple theatres known as Kuttambalam. The performing artistes belong to the specific temple dependent communities known as the Chakiyars and Nambiaris. The Chakiyars are the important actors and the Nangyars, the women of the Chakiyars perform the female roles. The Mizhavu (the pot like drum covered with animal hide is played by the Nambiaris). The Edakka (a small drum played with a stick) Kurunkuzhal (a small wind instrument similar to Shenai) Kuzhitalam (a small pair of Cymbals) are also used.

The Kudiyattam as it is presented today was choreo-graphed, some ten centuries ago by King Kulasekhara Varman assisted by his friend Tolan. The form of presentation is highly stylised in make-up costume and scenic spectacles-Aharya-abhinaya, gesture-Angika abhinaya and oral rendering Vacika abhinaya. Puranic characters are represented in a superhuman form.

Mudras in Angika Abhinaya, especially the Hasta (hand gestures) are liberally used in descriptions, conversations etc. The Hasta mudras are taken from Hasta lakshana Dipika, which draws

from the tantric Mantras prevalent in Kerala. In Aharya abhinaya the make-up and costumes do not copy the external features of the characters either in facial make-up. Head gear, clothing ornament. The make-up is symbolic of the nature of the character presented on stage. In Vacika Abhinaya, the text of the Sanskrit drama is rendered by the actor with intonations reminding us of the Yajur-Vedic chantings of the Nambudiri Brahmins of Kerala. There is no attempt at making the speeches naturalistic.

Kudiyattam plays are not presented in full. Presentation is so elaborate that it extends to many days and is done by parts. The various acts are known by different names. If one act of the drama alone is performed, there is Prelude to this performance called Nirvahana during which one of the characters sums up the story presented in the earlier acts of drama. This Nirvahana is performed for many days and if it is performed by the Vidushaka it will be an oral exposition. Other characters use hand gestures for this purpose.

The performance can be classified into two parts on the basis of the importance of Vidushaka, the clown. He will interpret the Sanskrit slokas recited by the characters in Malayalam and expound the various laws of nature in a very humorous manner.

The unique feature in Kudiyattam is its elaborate interpretation of the Sanskrit slokas through hand gestures by the various characters and the oral expositions of the Vidushaka. Even the incidents or anecdotes which have only an indirect bearing on the meaning of the slokas can be indicated by the actors.

If a lengthy and an elaborate abhinaya of the Sanskrit slokas seem tedious to the audience, then for the sake of entertainment the Vidushaka's exposition provides a variety. The Vidushaka also expounds the Purusharthas not the actual but a satire on the four ultimate attachments to human life. This is a satire on the follies of human life. They are,

- | | | |
|---------------|---|---|
| i) Vancana | — | deception with all the subtle ties in stage craft ; |
| ii) Rasana | — | the joys of eating, feasting and gluttony ; |
| iii) Rajaseva | — | behaviour towards the King ; |
| iv) Vinoda | — | The sensual pleasure. |

These four are interpreted in place of Dharma, Artha, Kama and Moksha. This oral exposition takes more than four days.

The following is the structural pattern of the Kudiyattam performance.

- (i) The initial ritual or invocation;
- (ii) Purappadu and other preliminaries behind the curtain consisting of nrutta techniques;
- (iii) Nirvahana of the character who does solo-acting with more of abhinaya and a bit of pure dancing;
- (iv) Nirvahana of the Vidushaka;
- (vi) Presentation of the play where all actors chant or speak their lines and gesticulate and the final benediction.

C. YAKSHAGANA

In Andhra one of the very early forms of indigenous musical drama known as Babu Nataka, which was composed in the A. D. 1250 and portrayed the ten varieties of the Shiva Leela episodes. In time, these took the forms of the Yakshagana plays. Common to many regions of India. The Yakshagana plays of Andhra were largely descriptive in style and at first only one Artist danced and sang the whole story, playing the various roles in it.

The origin of this dance drama is, 'Jakka' means a group of people or community and 'Vekka' in Kannada means 'Solo' or one because Yakshagana was sung by one human being. These people who were in the Jakkula families were in Andhra who specialised in Yakshagana. The Yakshagana in Southern states were named Jakka.

in Maharashtra, Bhavai in Gujarat, Yatra in Bengal and Gandharva Gana in Nepal.

The Yakshagana prasanga compositions are written in very simple language. They had dialogues in their play and it was popular. In Yakshagana the humour is not given a dominant note. But a Baffoon comes on the stage at the beginning of the play and goes at the last. He is the missing link. He also creates humour. There was thus a gradual development of Yakshagana into a regular dramatic dance form with a number of characters introduced. Actually this form reached its highest peak of success in the 17th century.

The songs of these play were composed with an eye for dance. It did not have any specific gesture language. They also had devil dances. They worship the Taga through a type of Dances which was called as Mandala. A person called 'Vaidya' sings, keeping time with Damaru and before him another worshipper dressed as half-man and half-woman dances. Lovely foot work is involved. By these dances the Yakshagana dancers were inspired.

During the beginning of the play the various characters are introduced from behind the 'Therashelai', Dance is given only a secondary attention, for e. g. for Battle, Jalakrida, etc. some hasya movements were there. Prose is the chief medium of communication. The lasya movements were not used.

Going into details of costume and make-up, we find that there are three rough categories concerned. Ordinary men like a brahmin or a sage would have a simple and realistic make-up and dress. The facial make up of the chivalrous roles like Karna or Arjuna is plain pink, with black moustache of good size, dark brows, red lips, black etc. Heavy black chin and large black moustaches become a necessity, to give colour support to their dazzling head dress and ear lobes. A God like Krishna has no moustache, suggesting youth eternal. Vata and pompous characters like Kirata or Gandharva will have a dab of red colour below their eyes, to suggest a happy go lucky nature. But all demons and demonesses have very elaborate make-up

that may take two or three hours labour. The base paint consists of red, green and black. Eyes are painted on the fore-head and the face is made in such a way that it looks large. False nose, protruding eye bulges may also be worked up. Sugriva and Narasimha have their own individual designs in make-up.

Coming to the costumes and decor, male characters, demonic or romantic, wear green or red cotton jackets over their body with red orange chequered cloth as dhotie below the waist. The cheques on the dhoti of a Rakshasha will be larger and heavier compared to a Romantic character like Arjuna. Over these clothes numerous guilted ornaments are worn. Guilted girdle for the waist, chest cross the breast, bangles for the wrist, anklets, collar pieces, shoulder protectors etc. Kingly roles have beautifully designed golden crowns and others have built up turbans called 'Mundas'. The size of this turban signifies the grandeur of his personality. The demons and demonesses have a special variety of costumes.

These Yakshagana prasangas at one time were shown as puppet plays. It resembles very much the doll play presented now a days.

D. BHAGAVATA MELA

There is still a surviving and that too a strong link in the shape of Bhagavata Mela dance drama tradition at Melattur in Tanjore district. It cannot be dismissed as a mere original art of the south nor it is a folk art neither it had any origin. Bhagavata Mela dance drama has been just a revival of the ancient Natya Shastra.

(According to Bharata, Natya meant only a dance drama i.e., neither a dance alone nor a drama alone. Till the 4th cent A.D. all Sanskrit plays were produced till that time as dance dramas only. Then it went out of vogue in this country but spread in East Asian Countries)

Later during the Chola and the Vijayanagar rule kings encouraged the Sadir Natya of the Devadasis who used to perform

their solo dance in the temple as a part of worship and devotion. Later Narayana Theertha yogi went from Andhra to Tamil Nadu and through his efforts the dance was transformed into Dance-Drama form.

This art or many of the arts of our country would not have grown but for the help of the Royal Kings. In this way the Melatur village is said to have come into existence. Theertha Narayana's son and grandson did many works to the Art of dance which are remembered even to this day. Especially the former's grandson named Venkatarama Shastriar was very famous to the extent that many other villages also started to follow his tradition. It is very important to mention that one Nateshan was not only a veteran actor but also a very good nattuvanar and was master conductor of these Dance Dramas. He did a lot of work for the Sadir Natya or the Bharathanatyam to come up. But later after the death of all the veterans only in Melatur village the Bhagavata Mela dance-drama survived.

From the time of Vijayanagaram kingdom Telugu came to be the language of the people in Tamil Nadu. Therefore many dance-dramas were written in Telugu and this can be referred to as one reason for the rapid growth of this particular dance drama. Only men took part in these dance-dramas.

The purpose of this art shows that these dance dramas were enacted as devotional offerings to God. Only through these arts the spiritual and the philosophic arts were inculcated in the minds of the people. Hence, these dance dramas were taken seriously and not as a pleasant pastime.

The dance dramas would start late in the night and continue throughout the night. A play usually begins with the Konangi. He dances in a comical manner for a few moments and calls on the audience for silence and makes his exit from the stage. Then the musicians appear on the stage together the thodaya Mangalam and then the prahalada Pattablahoka Sabdam. At the close of this the Bhagavatara are presented with Sandal paste and flowers

by an elderly person. These formalities including the debut of Konangi are observed only for the play of Prahalada and not for others.

Then comes the dance of Lord Ganesha which is done by a young boy. After this the play begins with Patra pravesham of the chief characters. They appear on the stage behind a curtain which will be held by two persons from the side. They dance, behind the curtain and the musicians sign for them and after some time they face the audience and start dancing. The song generally gives the description of the character.

After the patra pravesham are over the play is unfolded scene by scene. The song is sung in a high class carnatic music style and the dance is done in Bharatanatya style with occasionally poetic dialogue. The music is sung with fine gamakas but the whole thing is done according to the situation of the play and some of the ragas like Ahiri are sung late in the mid night. The Padyas, Darus, Sabdam, Padas and Padavarnas are saturated with raga bhava and sung according to the sentiments.

The interpretation of song and speech with significant hand gestures and facial expressions synchronises with rhythmic patterns of the feet while intermittent svara passages and scintillating Jatis with their corresponding nritta punctuate many of the songs in a delightful manner. Whenever possible the dancer also sings while doing abhinaya. Even solo items like Alaripu and Thillana are danced by some of the leading female characters in appropriate situations.

The sentiments of the songs and speeches are of varied interest with philosophic truths permeating all through. Venkatarama Shastriar's dance drama has a remarkable synchronisation of music, speech, dance and abhinaya, produces a high aesthetic appeal leading to rasa realization. In the Melatur dance drama one cannot miss the effect of the dominance of dance and rhythm. In this style of dance drama violent scenes of war and killing are not allowed.

A blue colour decor with back and front drops are used for scientific effects. The furniture used is a stool covered with a nice cloth and it is used only for dignitary persons. The make up and costumes are as far as possible such as to approach the conception of Puranic characters. (Stage lighting is supplied by electric lights, and foot lights and spot lights are used.)

The master conductor of the Melatur natakas is Balu Bagavatar. The vocal music is embellished by the instrumental music of a Thambura, Flute, Violin, Mridangam and two pairs of cymbals. They sit in the right wing, of the stage leaving the other place for the dancer to make his movement free. The expense of the annual art festivals is managed by the donations from the local people.

As a classical dance drama this Bhagavata Mela art of Melatur remains as the only surviving link between the Ancient and the Modern times.

12. Theatrical Arts (contd.)

A. THERUKOOTHU OR STREET PLAY

From ancient times, while classical dance dramas had been catering to the tastes of the cultured and sophisticated classes of people, folk plays had been doing similar service to the vast masses or ordinary sophisticated folk in Tamil nadu. These folk plays were called as Therukoothu. The Therukkoothu of Tamil nadu had its counterparts in Andhra Desa namely veeti Nataka and in Kannada regions as Yakshagana. All these folk plays were informal shows put up by ordinary people for their own enjoyment and for the enjoyment of their brethren of the locality. There was little distinction between artists and spectators.

These folk plays were not intended as mere pleasant past time entertainments. They were all done in particular seasons connected with local temple festivals and had a religious and ethical purpose behind them. The themes of these plays are taken from Ramayana and Mahabharatha as such. The plays were intended to instil into the minds of the masses principles that virtue alone ultimately succeeds, that evil will be destroyed and that love and devotion to God and right conduct in life are essential to human beings.

There was no stage or any particular platform. They used to put up the plays on the junctions of the street as the very name indicates. The play used to start very late in the night and continue throughout the night. The village 'pinavur' used to compose the songs and the remuneration to the artistes used to be collected from all the people of the village. The make-up was elaborate with particular characters with particular colours. The costumes were quaint and archaic. There used to be plenty of "and homent."

There is no record kept about the origin and tradition of Therukoothu but it has to be believed it came down from ancient times. Many plays like Draupadi Svayamvara, Keechaka vadas Abimanyu vada, etc. are performed.

The play begins with an orchestral overture (Melakattu) followed by invocation song. Then the Kattiakaran like the Sutradara of the classical dance—drama and the Komali (baffoon), appear and in the shape of a dialogue between them, give the audience an idea of the story to be enacted. Be it noted that this Kattiakaran appears frequently on the stage, all through the show, and keeps on a sort of running commentary so as to link the different parts of the story and action whenever necessary.

After the story is explained, the patra pravesham of the Chief characters take place. To relieve the tension of the serious situations, the Komali comes, on the stage to create some humour among the audience. All the actors are men only, even the feminine roles are done by men.

The diction of speeches, dialogues and songs are simple with a sprinkling of the rustic poetry and the sentiments are full of high thoughts and ethical principles. The orchestra consists of a Mukha veena, a mridangam, a harmonium and a pair of symbol and the musician sings in a very high pitch. There are no classical tunes involved.

The make-up and costumes are quaint. Facial make up is done with indigenous coloured powders called as 'Aridaram', the colour differing according to the characters. The peaceful characters like Arjuna will be painted with amber. Bhima with blue and black, Krishna with blue and green; Duryodana with red; Dussassana with dark red colour. Lady characters are painted with amber. The chief characters and others wear 'Kreedam' and ornaments which they make themselves. The raw material which is used is called as the Pamaru made of light wood decorated with gilt paper. The artists wear anklets in their feet. Though the make up seems to have some resemblance with that of Kathakali it is not so.

They also blow the 'Kunkiliyam' powder which bursts out to indicate the anger of a particular character.

Therukoothu is one of the beautiful folk plays we have got in India.

B. JATRA

Jatra is a popular folk art of Bengal. It is essentially musical and operatic in nature. Jatra originally had a string of songs and verses. The written script of Jatra is called Pala. Some scholars feel that Jatra dates back to the days of Natya Sastra. Some connect it to the mythico religious plays introduced in Bengal by Sri Chaitanya after his return from Mathura and which fact explains the name yatra (known as Jatra in Bengali). For a long time the popular themes in Jatra were drawn from the Puranas, the Epics and it served the purpose of religious instruction.

Nothing much is known about the structure of the Jatra before the 18th century, because there is no written record. Due to the musical predominance Palagin became synonymous with Jatra or that which customarily has to be heard.

Regarding the thematic and musical content Jatra underwent change in every period but yet it retained its very special flavour right through. Over acting, heavy make-up and loudness being its unique features won the mass appeal but were not acceptable to the intellectual audience of Bengal. Thus the first set of changes were brought in during the 19th century. On one hand Jatra was used to communicate patriotic feeling to the masses, on the other, there was a strong wave of westernisation which threatened to keep away the traditions of the people. The Jatra repertoire included various themes in love, historical, social and political life of the people. With the growth in political consciousness political palas grew in number.

Regarding the structural changes in Jatra, bits of prose and dialogues were introduced between the songs and verses. The Jatra actors are introduced from all walks of life among farmers labourers

fishermen, middleclass businessmen etc. who except for their talent had no hereditary background or training

The songs of Jatra have a strong classical base and the most popular ragas used are Bhairavi, Bhairav, Adana, Begeshri and Behag, according to the situation. During the early part of this century a character called vivek or conscience was introduced in Jatra. The vivek was a singer who used to come on the stage at a particular dramatic moment.

Traditionally the audience sat on all four sides of the slightly raised stage called the Asar leaving a strip of area for the gangway and the musicians sat on two sides facing each other with the singers, the Harmonium players, flutist, drummers to which clarinet players and trumpet players were added. Dohas from the kirtan tradition enriched the musical atmosphere of the Jatra and more of the singing came to be taken up by the professional musicians than the actors themselves. The drums sounded loud and attracted the villagers. No marriage or festival would be complete in Bengal village or town without a few nights of Jatra performances.

C. NAUTANKI

Nautanki is a folk theatre, which is popular in the Hindi speaking North Indian villages. When a particular Nautanki group is about to perform, thousands of people gather, attracted by the call of Nagara or drum. The popular themes are Amarsingh Rathod and Satya Harischandra. Though they are familiar with the story, songs and even the dialogues of the play, the audience sit through the performance from evening to dawn, engrossed in the rhythm of the Nagara and the rich voice of the singers.

The origin and development of the Nautanki is rather controversial. Hathras and Kanpur are considered to be its main centres. These two schools of Nautanki are similar in structure but differ in presentation. In Hathras the stress is on the lyrics and the style of singing, whereas in Kanpur the emphasis is on dialogue and the style of acting. There are many troupes of Nautanki but the troupes of

Brj Lok Manch of Hathras and Sri Krishna Pahalwan of Kanpur deserve special mention.

The early reference of Nautanki is found in Ain-e-Akbari a 15th century treatise. Some scholars feel that this term is derived from the Sanskrit word 'Natak' or drama.

Regarding the performance, after lighting the sacred lamp, Ganesha Vandana is performed where the actor dressed as Lord Ganesha dances on the stage. After this a dance is performed by girls. Then the actual story is enacted.

Nautanki is musical play in which prose dialogue and dances are also used. The music is not classical in nature though based on classical ragas. Though Nagara is the main instrument other instruments like the Sarangi, Harmonium, and the Dolak are used. The tempo of narration is rather slow. The reputation of the troupe depends on the range of the singer's voice and it is difficult to compete with their style and singing. The language is not in a single dialect but a mixture of different dialects of North India. As compared to the Hathras school relatively more Urdu is used in the Nautanki performances of Kanpur.

There are many Nautanki plays. Sri Krishna Pahalwan has written many Nautanki plays for the Kanpur School. These writers have their own troupe and they themselves are the singers. Episodes from the Ramayana have been used for the Nautanki. Apart from this themes are chosen from the Mahabharatha, Puranas and folk stories. The main rasas depicted are Vira and Singara. Themes related to Historical love and bravery are used. Nautanki is basically a folk theatre and is popular among the rural folk.

D. ANKIYA NAAT

During the 15th and 16th centuries many Saints like Shankara Deva from Assam, Chaitanya Deva from Bengal and Swami Haridas from Gujarat, visited Braj near Mathura, believed to be birth place of Lord Krishna. During this time the Ankiya Naat of Assam emerged —the initiation of drama in the field of religion by Shankara Deva.

Bhavana is theatrical performance of the Vaishnava Ankiya Naat. It is a dance drama form aimed at propagating Vaishnava tenets. This is performed in the village prayer halls, *Naamghars* and monastary premises (Satra). The most important Satras where Ankiya Naat is still popular are Baruabati Baradoba, Dakshinpat, Dihina and Kamalabari. The thematic content of the plays are mainly the episodes connected with the 10 avatars of Lord Vishnu.

Regarding the name Ankiya Naat there are two views. One says that it is so called because of the predominance of dance movements of angas or limbs in the performance. The other view is that it is so called owing to its dominating characteristic of having one anga or act.

In the Sanskrit play the Sutradhara leaves the stage once and for all after the Nandi verse is recited. But in a Bhavana he remains till the end. The comic figure Vidushaka in the Sanskrit drama does not figure in Ankiya Naat. Ankiya Naat is lyrical in nature and the audience is attracted by the tune and the emotion and not so much by the plot, the conflict and the climax.

Shankara Deva 1449 to 1563 A.D. was a versatile scholar, writer, Vaishnavite reformer and artist. Being a pioneer in the field of Ankiya Naat he adopted the concept of Eksaraniya—meaning "Surrendering to the One". His plays are adaptations from Sanskrit dealing with the life of Krishna and his various activities. His first play is believed to be Cinna Yatra. His other plays were Kaliya Damani, Patni Prasad, Keli Gopal Rukmani Haran, Parijat Haran and Sri Rama Vijay. These plays were written in Brajaboli the pan-Indian language of Vaishnava Saints, suited for the expression of spiritual beauty. The other writers were Madhava Deva, and Gopal Aban. Regarding the construction, Ankiya Naat may be divided into 4 parts:

1. The Benedictory verses — the conversation of the Sutradhara
2. The Story, and

3. Mukti—Mangal Bhatima and the colophon—the moral instructions, words of encouragement etc.

The Ankiya Naat normally begins at 9 P.M. and ends at dawn. In a Bhavana, there are two musical instruments. The Mridang or Khol and Tal. Three kinds of masks are used;

1. Of animals such as Garuda and Jatayu;
2. Of demons such as Ravana and other Rakshasas; and
3. Of buffoons or jesters,

Thick wicks of cotton soaked in mustard oil, rolled at one end of bamboo stick when kindled radiates light on all sides. After the necessary arrangements for the performance, the Gayan-Bayan party first appears on the scene with cymbals and drums. After saluting the audience they continue the concert for an hour. Then the adhikar enters and takes his raised seat. With his permission the Dhemali starts. Here a large number of drummers play khols, which lasts for two hours. Then the Sudradhara first recites the Nandi verses slowly but distinctly. He announces the name of play and recites a Bhatima or a eulogy of Gods, Kings etc. After a pause the names of the different roles and events are announced. The prose, dialogues are delivered in a stylised manner. Here there is a mixture of the diverse elements and influences of poetry music, dance, mime, etc. At the end the Mukti Mangal Bhatima is recited. After this the priest blesses the performers and the audience.

Assam had preserved Ankiya Naat for centuries. Even to-day the Bhavana performance is able to retain its purity and sanctity.

E. TAMASA

The Tamasa theatre originated in Maharashtra around 1762 - 1812. Ranjoshi is said to be the originator of Tamasa. The form was popular in the court of Baji Rao-II (Late 18th century). The singers and the dancers of his court included people from all sections of society but in course of time this became the special preserve of

the Mahars and Margs the two outcaste communities. Even today the Tamasa groups consist of the Mahars and Margs although many Brahmins have been writing Tamasa and have been taking part in them.

The Tamasa (a word derived from Persian) can be held anywhere in the village square, the courtyard of a house, an open field, or an erected stage. Today nearly 80 companies are in existence with nearly 3000 players and actors. The play is performed in both rural and urban areas. It is not known whether any preliminary ritual is held in the green room. However, the tradition of worshipping the Ambha Devi has been dispensed with in recent times by some groups but is practised by others.

The performance begins with the entry of the musicians as in other dance drama forms. First, two percussionists enter—the Dholak players and the Halgi player. The Dholak is peculiar to Maharashtra and is a cross between a Maddhalam of the South and the Pakhwaj of the North. The Halgi is a tambourine type of instruments which is often seen in many miniature paintings. While the Dholak provides the basic rhythm, the Halgi gives the sharp accents and other piercing sounds. Two more instruments viz, the cymbals and the Tuntina are also used. The singer enters last and takes his position in front of the group. The players on the cymbal and the Tuntina also join the singer, with their high pitched voices.

After the drumming and the singing the invocation to Lord Ganesha is rendered. At times the invocation is in praise of Lord Siva and Parvati. The singing is known as Gana and invocatory compositions are called as Avahana. The two important characters of the Tamasha are the Sutradhara and the Vidusaka known as Songadya or the clown.

The Gana is followed by the Gavalana or the Gaulani. The Gavalana or the Gaulani was the Marathi counterpart of the Krishna-lila in Marathi religious literature, where different episodes of the life of Krishna were described, sung and enacted. There

is a dialogue between the gavalana (the milk-maid) and the Vidusaka pretending to be Krishna. The players on the Cymbals and the Tuntina also join in the conversation. Here, there is scope for pure dance by the Gaulana and witty dialogue amongst them all. The next will be a session of lavani singing. Then the third and final preliminary is presented. Here a theme relating to a social situation is enacted.

The Vaag is the play proper which can revolve around mythological or legendary stories, historical, romantic and themes of social injustice etc. We have thus a large repertoire ranging from Pauranic themes to Saint Tukaram, Jhansiki Rani etc.

The play is presented through prose dialogues and the action have a lot of freedom to improvise. The narrative sections are sung by the Sutradhara and also the interlinking passages. The lavanies are sung by the musicians. The principal singer introduces the characters in the first lavani and gives a gist of the main plot of the story.

The musical compositions are set to Hindustani ragas like Yaman, Bhairavi and Pilu along with many folk melodies. The performance concludes with an Arati. However, the end will highlight a high moral note that the good wins and the evil will perish.

The costume is the everyday dress of the different sections of the Maharashtra Society. The musicians and many other characters all wear dhotis and Kurtas along with a waist coat. A red belt around the waist called S'ela is commonly seen and the Turban or Pheta is a must. By the variety of the Pheta and the Dhoti one could guess the states of the character. The woman participants wear the eight to nine yard saree in the Maharashtra style. The make-up is rather subtle and there are no marks or stylised drawing of lines in vogue.

F. SHADOW THEATRE OF INDIA

In shadow Theatre, flat figures usually made of leather are lightly pressed on a screen with a strong source of light behind them. The audience sits on the other side of the screen, where they can see the shadows move as the figures are manipulated. The spectator does not directly experience the figures or the play, he only sees the image of the projection.

It is regarded as an ancient form of theatre and some scholars trace its origin to China. Other scholars are of opinion that shadow theatre originate in India since there are references to the various forms of puppetry in the literary works of early centuries. From these references it seems that about 2000 years ago shadow theatre flourished in India, particularly in Villages.

The tradition of shadow theatre survives in Orissa, Tamil Nadu, Kerala, Andhra Pradesh and Karnataka. Orissa, Tamil Nadu and Kerala, project black puppets. Andhra Pradesh and Karnataka project coloured shadows on the screen. The Orissa shadow theatre is locally known as Ravan Chaya and it presents the Ramayana, based on the text of Vichitra Ramayana, by Viswanath Kutia a medieval Oriya Poet.

The Puppets are made of deer skin and are conceived in bold dramatic poses. Trees, Mountains, Chariots etc. are also used for creating appropriate illusions. The light source is produced by a bowl-shaped earthen lamp filled with castor-oil and three thick wicks made of cotton soaked in oil. This lamp is kept on a stand of bamboo stick and an attached small wooden plank so adjusted that the lamp reaches to about 12 to 15 inches from the bottom of the screen. The distance between the lamp and screen is at the most 12 inches. The puppeteers sit on the ground and move the puppets in between the lamp and the screen. The leader of the group plays a Khanjari, a type of small tambourine while singing. A vocalist usually, assists him from behind the screen. He along with other manipulators behind the screen provides all the prose dialogues for the puppets. The singer stands on the other side of

the screen in full view of the audience. The group consists of 4 members. The prose dialogues are delivered in a receptive manner. The music is simple, but the words and the vocal accompaniment is very much influenced by Odissi Music as far as the Orissa shadow theatre is concerned. The thematic content is mainly drawn from Ramayana.

In Kerala and Tamil Nadu shadow play is known as Tolpavakuttu and is performed during annual temple festivals. The Kamba Ramayana is mainly used. The hands of the leather puppets are manipulated or moved while they are engaged in conversation. In Kerala shadow theatre a number of small earthen oil lamps provide several simultaneous light sources.

The puppeteers themselves sing and deliver the prose dialogues. The entire group of 7 to 9 members sit behind the screen. The music is of the folk type and carries traces of classical Karnatic influence.

Tolubommallatta is the Andhra shadow play. The brightly coloured Andhra shadow puppets are the largest of Indian Puppets and are more versatile having joint shoulders, elbows, knees and also waist neck and ankles. The puppeteers sing and deliver the prose dialogues while manipulating the puppets. In Tolubommallatta the music is dominantly influenced by the classical music of the region and the theme for the puppet plays are drawn from Ramayana, Mahabharata and the Puranas.

The Karnataka shadow theatre is known as Togalu-Gombeyatta which is similar to the Andhra shadow theatre in many respects.

Themes for the Karnataka shadow plays are drawn from Ramayana, Mahabharata and Puranas. The Puppets are brightly coloured. These shadow plays once presented as extremely popular entertainment on village and street corners, fairs and festivals. They have entertained the rural folk for a long period of time and this art has a long history.

13. Styles of Indian Dancing

A. BHARATANATYAM

Bharatanatyam is perhaps the oldest among the classical dance forms of India.

After the 10th century Bharatanatyam seems to have developed chiefly in the South and gradually came to be restricted to what is now known as Tamil Nadu. About the 14th century A.D. we find that some of the illustrations of the dance movements were written on the walls of the temples.

It is true that the solo dance was only one of the many classical forms prevalent in South India.

In the early 19th century, the Sadir Natya received its definite shape from Chinnaya, Ponnayya, Vadivelu and Sivanandam, the four brothers who were disciples of the composer Muthuswami Dikshitar.

Technique :

Bharatanatyam technique may be discussed under two heads— One being the Nritta and the other being the Ahbinaya. The Nritta aspect has to be understood particularly as a technique of human movements. This technique utilizes all the major limbs (angas) and the Minor limbs (upangas). Bharatanatyam is distinguished by the fact that it conceives of movement in space mostly along either straight lines or in triangles.

The dancer begins with the Samapada position. Then she comes to the Arai Mandi position in which the feet are sideways and the knees are bent. The foot contact is very important in the first position, the entire foot touches the ground and weight is equally distributed. The stamping of the foot is known as 'Thattu'. In the same position the toes are kept on the ground the heels are lifted up.

The third type is that the heel touches the ground and the toe is raised up. There are many permutations and combinations of these positions by one foot or both the feet.

The combination of the anga and usage of the anga and upanga leads to Adavu. There are Nine divisions of Adavus and the combinations of these adavus make a Thirmanam. The difference between an adavu and a Thirmanam is very little. The thirmanam is recited vocally by the Nattuvanar with solikattu. The adavus and Thirmanams are set to the beats of the Thala.

Alaripu :

A recital opens with Alaripu, it is performed only to the rhythm of the drum. The dance starts with the Samapada position and the movements of neck. Shoulder and Arms are introduced with great charm. This is followed by Ardha mandali position. Finally the full mandali position is introduced. It may be said that this is the warming up for the entire dance programme. Before Alaripu was introduced Pushpanjali was done which means the offering of flowers. It has been identified as Rangapuja which means the worship of the stage. But the basic attitude of this item is obeisance to the God of dance.

Jatisvaram

It is another example of pure dance. The word Jatisvaram is the name of a musical composition which follows the rules of the 'Svara Jati' in musical structure and consists of three movements—Pallavi, Anupallavi and Charanam. It does not have any Sahitya for it. The basic metrical cycle which guides the musician also guides the dancer. Here the dancer introduces for the first time, full sequence of various types of Adavus. The dance composition relates to the melodic line through a note to note synchronization.

Sabdam :

The piece that follows is called the sabdam, which is composed in Karnatic mode. Here, the dancer performs very simple ahinaya

which improvises the literal translation. It is an actual bridge between the pure nritya composition like the allaripu and Jatiswaram and the major composition like varnam.

Varnam :

The varnam is one which provides the dancer the fullest scope to improvise on a given theme. The dancer begins by presenting gigantic 'Thirumanams' to a repetitive line of song. These 'Thirumanams' are woven in to three tempos. The diversification of the musical phrase by the singer, the drummer, the conductor and the dancer which leads to a final synchronization when the end of the 'thirumanam' coincides with the first note of the song. Before the dancer starts doing Abinaya for each line of "Pallavi" and 'Anupallavi' she does a 'Thirumanam'. After 'Pallavi' and 'Anupallavi' comes the 'Svara' and the dancer does nritya as in Jatiswaram and she does Abinaya for its Sahitya. The charanam may be broken in to Nritya to first line (svara), Abinaya to the sahitya of the svara of the first line and 'Thattumetu' to the Sahitya.

The literary content of this musical composition is usually the description of a God, either Vishnu or Shiva, and the pallavi and Anupallavi describe his many facets. In the charanam, the relationship is more intimate describing the devotee's yearning for the God whom she has just described in all His majesty and splendour.

In the abinaya portions, the dancer presents either a word to word interpretation or renders through gesture the meaning of the whole line. She executes the abhinaya portion with the aim of evoking a particular dominant state known as the 'Sthayi Bhava'. This is developed through presenting a series of transitory states known as the Sanchari Bhava.

Abhinaya Padams

A period of relaxation or one is called for immediately after this elaborate piece which can last about an hour and it is

provided not by a Musical interlude, but by the dancer herself. She presents short numbers called Padams. The Padams offer an uninterrupted opportunity for abhinaya through language of the hands and limbs. Here the dancer presents a type of heroine (nayika) in a state of expectancy of separation or union. Some of the pieces of these padams, Javalis and Kirtanas have the intricate structure of a varnam.

Thillana

The thillana is a musical composition of mnemonics sung in a particular raga and set to a particular tala. The dancer starts the Thillana with the movements of eyes, neck, shoulders, Arm extensions and so on. The thillana carries with itself a fast tempo. There is also a Sahityam and a svara included in this. It is also a pure example for a pure Dance.

Most dance recitals now end with a sloka which has a solemn atmosphere. Just as the thillana is an ending for the Nritya portion, the sloka is the ending for the Abinaya portion. It usually invokes the god in his peaceful and calm moods.

B. KATHAKALI

Kathakali which is a very old art, and its roots can be traced to at least 1,500 years earlier. Kathakali is not a Solo dance and its most striking element is its over whelming dramatic quality.

Kerala was the home of an ancient form of drama known as the 'Chakkayar Koothu'. Historically speaking the Koothus were descendants of the Sanskrit and Malayalam Dramas. Before Kathakali came into existence, there were some stylised form of Dance Drama known as the Chakkayar Koothu, Kudiattam and the latterly evolved dance dramas known as the Krishnattam and Ramanattam and therefore it can be summarised that Kathakali is evolved from these types of dances.

Chakkayarkoothu is said to be one of the earliest dance forms of Kerala. It is so called, because it can be performed only by the

members of the chakiyar caste. It was staged inside the temples and only high caste people were allowed to watch them. The art of chakiyar can be described as the recitation of a story with more importance given to Abinaya. The texts he chooses for his performance is mostly Sanskrit. The person who plays cymbals for this type of dance is always a woman.

There is yet another way in which the chakiyar can present his art; instead of a Solo performance people get together and perform what is called the Kudiattam. This art of Kudiattam gave importance to abinaya and both men and women took part in it. The Kathakali art borrowed most of its Abinaya part from Kudiattam. The attams of south-India, such as the Tirayattam and Kaliyattam also contributed to the formation of this particular style.

The martial exercises which were taught to the students were called as the 'Kalari'. Prior to many of the attams and Koothus, there were two important attams known as the Krishnattam and Ramanattam. Before we explain about this art, there was the art of the curtain raising which was first introduced in Krishnattam. The Krishnattam was created in the middle of the 17th century. This play was staged on eight nights describing the whole life of Sri Krishna. The make-up and costumes resemble of the present Kathakali style. The whole play was written in Sanskrit. Abinaya was not given much importance. This play is staged every year on Krishnajanayathi day in Guruvayur even now.

There was a rival to this play called as Raman Attam which explained the life of Rama. In the Dance Drama, Abhinaya was given more importance. It was written in Malayalam. Thus from these attams developed later Kathakali.

Technique :

Dance is a vital part of Kathakali Dance—Drama. The dance sequences of Kathakali is called Kalamam. A Kalamam may express the entire mood in gentle movements, the heroic in an elegant style,

or the furious sentiment in a powerful dance. The basic positions of the limbs and feet and their movements have technical conventions as exacting as the ballet of the west. The beating of the feet on the ground is completely different from the other classical dances of India.

Todayam is the dance which is performed by young dancers done behind the curtain. It contains all the varieties of foot work in different tala. Before the items are done there is 'Purapaddu'. The dance begins with the wide stance and a slow bend of the Torso from side to side and the eyes follow the direction of the movements of hands in a formal pose. It ends in a Kalasam. This part of dance is accompanied by a sacred song in praise of Rama. All the foot work and Dance in Kathakali are based on sequence of rhythm syllables.

The abhinaya is presented in three stages ; (a) word to word synchronization (b) interpretation of the full line, (c) abhinaya of the dancer following the singer. There is an element of Abhinaya in Kathakali in which the dancer explains the meaning of the whole story in his own way of imagination. He only explains the starting point of the line and improves the Abhinaya to the other words of the line. This type of Abhinaya is called Choliattam. Abhinaya is also seen in its Sanchari Bhava. But the main objective of a Kathakali dancer is to maintain the Sthayi Bhava. In the abhinaya portions of Kathakali, the hastas assume prime importance.

Character Types :

In Kathakali there are many character types. The first character is the hero character or Dhirodhatta or the Sattivika characters. Gods belong to the category of hero characters. The characters are calm, in good humour, heroic and are seen in their moods of grace and of valour but never in fear or disgust. Secondly there are the Anti heroes or the villains, both human and demon. They are usually aggressive ferocious.

Thirdly, the character of viduhalaka which has disappeared from Kathakali now is the one which used to play a very important role. But instead of that, the humour roles occur in some of the dancedramas like Hanuman in Ramayanam. Even tribal characters are portrayed in a stylish form like Siva disguised in the form of Kirata.

Make-up :

The Natyashastra refers to facial make-up. There are colours which are associated with particular moods and sentiments. Normally, light green represents Srīngara, red raudra and yellow-adbhuta. The make-up is done to transform the actor into whatever character he is doing. The artist who guides this make-up is called as chottikaran. He must be highly experienced in this art because the make-up is directly related to the character types.

Tadi Types :

Anti-heros, villains, demons and some special types in conventional Kathakali receive a make-up called the Tadi or the beard. Three types of beards are traditional-the red, the black and the white. The red beard is used for the evil character involved in destructive deeds.

The black beards indicate the aborigines and the off beat characters like the Kirata. The black beards are also associated with the Kuri characters. The white beard, known as the vellupu Tadi, indicates the third type of half human gods like Hanuman. The basic make-up is white. The characters other than those mentioned above appear in ordinary costumes.

C. KATHAK

Kathak is a very ancient and classical type of dance in India. It is done in the northern part of India. It is a temple dance. At first it was done by a community in the temple. A group of people who were performing Harikathas and who were called Kathakas. They also danced and it was called Kathak. The people who were

doing Kathak were Vishnu Bhaktas. Their chief deities were Radha and Krishna. For Kathak Dhrupad and Kirtan style of Music was used. Dhrupad is an ancient form of music which has a slow tempo.

In South India music and dance are combined together. That is in South India, if we call a person vidwan then he must be knowing vocal, instrumental music, dance and theory also. But in North India Dance and music grew by its own. But the songs composed for Kathak are composed by great Dhrupad singers like Tansen, Surdas, Haridas, Govindadas and others. These musicians were also schoolars and they know Natyashastra very well.

There were seven types of Communities during the Mughal period practising Kathak. Some of the communities were Kathaka, Bhavya, Natva, Dod Hurakiya and Rasadhari. All the other communities except Kathakas were practising music mainly. Kathaka took the prominent place in the Mughal rule because they practised dance. These communities were in existence in the place called Gokulam or Vraja, where Lord Krishna was brought up. Kathak was at its highest reputation when Vaishnavism was at its peak in Gokulam. They believe that Krishna is the life and Radha is the form to the life.

Kathak has Nrītta, Nrītya and Natya like Bharata Natyam. Kathak has solo, duet and group dance. Tattakara and Mrudanga Jati are used in the dance. Bole or Jati are used in between the words. All Gatīs are used such as Hamsi Gati, Mayuri Gati, Mrugi Gati, Turangini Gati, Gajaleela Gati, Simhi Gati and it has a special Gati called Natavara Gati. Postures or Mandalas are not used much. But Brahmaris are used frequently in large scale. Dhrupad style of Kirtanas have Nrītya besides Nrītta. The abinaya portion of the dance is mainly based on the leelas of Lord Krishna for Lord Krishna and Radha are main deities of Kathak dancers.

In Rasadhari or group dance the movements change according to the seasons. There are special music for spring season known as Dhamar. Those who practice this type of dance are called Dhamari.

During 'Holi' festival chunchar dance is done in the temple. On Sri Krishna's birth day Dathi is done in the temple which is full of abhinaya.

Kathak is a dance which has Lasya style mainly in it. Because they have Lord Krishna and Radha as their chief deities the rasa is mainly Sringara. So the movements take the lasya style. But Tandava is not completely neglected. The dance of Shiva Tandava is done in Kathak in Tandava style.

Many people now think that Kathak dance is done mainly by feet. It is wrong but they give prominence to foot work too. There is also another false impression about Kathak that it is done in the courts and it is a court dance. It is a temple dance encouraged by the Mughal kings in their courts. After coming to the court it lost its purity. It was performed merely for entertainment and not for offerings. So naturally its original form began to fade out slowly. Originally it was done according to Natya Shastra. The old Rajput paintings tell us the truth of this dance for they are based on this dance.

Rasa leela, Vaishnavism and music that is Dhrupad and Kirtana are common both for Kathak and Manipuri. But Manipuri is done only in Manipur. Kathak is known almost in all places in India, specially in North India. The vast area of existence makes Kathak a popular dance. Sri Kalaka Prasad School for Kathak is in Lucknow and Jaipur. Achan Maharaj and his brother Sambu Maharaj have worked in this field very much. Even now they have got some schools for Kathak in North India.

D. MANIPURI

The people of the ancient kingdom of Manipur claim close ties with India and trace their arts to the Gandharvas, the celestial musicians of vedic mythology. They are also historical sources which show that Manipur is mentioned in the Mahabharata.

The oldest dance of Manipur is said to be Lal Ravabo the dance which pleases the Lord Shiva. This dance is still performed in the temple of Thang kina in the district of Moirang. Offerings of fruits and flowers are made to the deity by young girls led by the Maibis or priestess. Men choose these girls as their partners and dance the Khamba and Thodi, they also refer to themselves as the descendants of Shiva and Parvathi.

The History of Manipur has, the mystic dances of Krishna, Radha and Gopis, goes back in time more than two hundred years to a dream of ruling prince, Karta Maharaj. He was a great lover of Arts and he directed Guru Swarupanand to collect all the masters of Manipur and adapt the dance Ras Haraha to the Ras Leelas of Lord Krishna. They divided the Pagi Darng (Pareng-series) into five varieties and they became the source of seven Ras Leela-dances.

There was a circular place called the Ras Mandola where the dances used to take place. This recreated dance was called Nat Sankirtan. The poses and gestures of the Manipuri are very graceful. The King Bhagyachandra Maharaja wrote a manual on dance called the Govinda Sangita Lila vilas. It generally follows the Nattyashastra tradition but makes significant departures. In his work he also explains the Thandava and Lasya. The Thandava is divided into chalanam and the gunthanam. The hasya is also divided into Simitanga and sphuritanga. He divided Natya into two types rasaka and rupaka. The author speaks in detail of the various rasa dances—makarasa, majarasa, nityarasa, niruvesa rasa or the Kunjarasa.

Later another king wrote a treatise called the Mridanga Sangraha on the particular way of playing the drum called the 'Koalin'.

Technique :

Manipuri has a flow and grace, which contrasts distinctively from the precision and clarity of the South Indian styles. The

vertical line of the body is never broken. In fact, the body merely curves itself into a figure of '8'. An effort is made to connect two parts of the body through beautiful curves. The postures melt into one another. The knees are kept close together. The neck and the head follows the principle of putting 'S' but the head never moves horizontally. The arms and hands follow the lower limbs. The wrists play an extremely important part in the movement of the hands and the fingers, because it is the wrists which give the movements of the fingers a unique fluidity. The face is placid and without any exaggerated facial expression. This controlled expression is sustained throughout the programme.

In the lasya portion, the dancer does not and cannot lift her foot away from the ground above the level of the knee. The release from the ground is invariably characterized by a sweep of the ground, a gliding movement almost touching the floor rather than a movement where the foot is lifted high above the ground.

The situation changes in the Tandava portion known for its agility and high leaps. The position of the leg is such that there is nearly a four 'tala' distance between the two feet and the knees are bent in front. In tandava, the side bents are frequent. There are many sitting positions, many spirals and turns which are characterised both in lasya and Tandava type of dancing. However neither in lasya nor in tandava hip movements are allowed. The up and down movement is a characterised one in the dance of Manipuri.

The dancer begins with the movements called chati. It is definitely a movement which explains the basic ways of walking and covering space. In these basic movements, the various types of Bhumari are introduced and they are called as 'Uplai' and 'longai'. The achingba or jumping movements are characteristic of tandava portions of the dance.

The basic movements of chali connected together to form patterns which are like Thirumanams. They are evidences of move-

ments in a given metrical cycle. The metrical cycles are very many and the beats and the cross beats are complicated, requiring a high sense of precision. This dance has a highly complex technique of movement and tala. Manipuri has got some compositions like hallisaka, the charchari and the other forms mentioned in Sanskrit literature.

The Repertoire ;

The first and the foremost are the survivals of the ritual dances which have been absorbed into the repertoire. The laiharabo and the Khamba Thoribi may be counted amongst these. They have an element of abhinaya besides pure nritya. There are then the various types of cholams and the different varieties of the Kartalis. The cholams are both lasya and Tandava. Those belonging to the feminine group and the cholams of the small symbols, namely the Kanjira cholam and those of tandava types are the Kartala cholams with large cymbals. The dance of the Khol which is performed by men, may be said to be the highest achievement. There are other cholam dances too, such as the duff cholam, and the kangira Cholam. Amongst the Kassali dancer are the clapping items performed only by women called as the nupikhumbak and the rupa khumbak ishai. All the cholam and the Karthali movements or dances are pure nritya. There is no abhinaya, nor is there any song accompaniment. Another variety of tandava dance in this region is namely the thang haiba and the takhursaiba or the sword and the spear dances. All these dances are done in groups.

• Rassa Dances :

It is only in these dances that both the richness of Abhinaya and nritya are seen. These are compositions of a high literary order set to dance music and performed to a given metrical cycle. There are four classical Rasa dances known to Manipuri and they are (1) The Vasantharasa, (2) The Kunja Rasa, (3) The Maharanasa (4) The Nitya Rasa and possibly the gopa Rasa. The literature of these Rasa dances is vaishnavite, but at the same time it gives the full

scope of the Nāṭyaśāstra and of the Ancient Indian tradition and the Nāṭyaśāstra. The rāsā dances constitute the most significant portion of the Manipuri repertoire. They also do Jayadeva's songs of Geeta Govinda. The permeating mood which Manipuri dance evokes is that of devotion, deep yearning and Karuṇa. As a theatre spectacle, Manipuri has a delicate grace and beauty. It is full of the intricate complexities of sinuous curves. In theme and spirit, it is the embodiment Bhakti at its purest.

E. ODISSI DANCE

Odissi dance, like other forms of dance, has had its origin from religion. This dance form developed as a ritualistic offering, to Lord Jagannātha, the presiding deity at the temple of Puri. A well developed and mature form of this dance came into existence about 900 years ago. This is the opinion of the scholars. The earliest performers of the Odissi dance were the devadāsīs or Mahārīs, as they were called in Orissa who were attached to the temple of Jagannātha.

From the 11th century onwards Mahārīs were employed for service in the temples. This was brought into vogue by King Anangabhimadeva. Later on Kapilendradeva (1435 A.D.) started the tradition of singing and dancing the *Gītagovinda* of Jayadeva as part of the daily worship. Mahārīs performed singing and dancing the *Gītagovinda* and also they danced twice every day in the temple. During the 17th century, the Mahārīs were employed in the royal courts. During this period was formed a class of boys known as *Goṭipuas* who dressed themselves as dancing girls, and danced in the temple and also for the general entertainment of the public.

Besides the daily rituals in the temples, the Mahārīs and Goṭipuas took part and danced in the annual temple festivals of Lord Jagannātha. Two important festivals were the chandan Jatra and Hoolan Jatra.

To some extent Odissi is based on the *Nāṭyaśāstra* and the *Abhinaya Darpana*. But it has also absorbed the dance elements

as found in treatises on dance and related arts written in Orissa. Some important works on Odissi dance are the *Abhinaya candrika* by Rajamāni Patra, *Abhinaya Darpana* by Jadunāth Sinha, *Abhinaya Candrika* of Mahesvara Mahapatra, *Nāṭya Manorama* of Raghunāth Rath, *Sangeetha Narayana* of Gajapati Narayana Deva.

The Odissi dance has its own technical vocabulary. There are six pada—bhēdas or basic positions of the feet, *belis* or body positions and so on. In the *nṛtta* aspect much importance is given to the stance. They include *bhaṅgis* and *karanas*. Bhaṅgis consist of movement of the hip, head and legs. The Tribhaṅgi represented in sculptures, is much used in nṛtta. The *karanas* or *thanis* which form part of the *nṛtta* consists of stance, a pose, hand-gestures and movement. Though many karanas described in the *Nāṭya Śāstra* are used still, in Odissi dance they differ in the manner of rendering, them.

The Odissi dance consists of nṛtta, expressional dance besides nṛtta. The bhava portrayed at times contains dramatic elements. Music employed is pure and classical. The musical instruments used are the mardal, the drum, the gini, a pair of small symbols and the flute. Mostly the songs are in Sanskrit.

A performance of Odissi dance in the traditional form consists of the following items. Dance proper begins with *Bhūmipranam*, ceremonial salutation to the earth. This is followed by *Vighnarāja puja*. A Sanskrit sloka in praise of Ganeśa is recited and the dancer does only *bhava* abhinaya expressing the meaning of the words of the verse. Then comes the *Batu nṛtta*. This item is pure *nṛtta* done in honour of Śiva also known as Batuka Bhairava. The nṛtta part of this contains *bhaṅgis* and *karanas* and the *nṛtta* part is concerned with showing through gestures the different rituals connected with the worship of Batuka. Only rhythmic syllables are chanted throughout. No song is used.

The Batu nṛtya is followed by *Ishta Devata vādāna*. A Sanskrit verse in praise of a deity is sung and mainly through expression the meaning of the verse is conveyed. The next item is *Svara*

Pallavi nritya. There are graceful movements in this dance. Music and rhythm are given equal importance in this item. First, different sequences of nritya are performed to the accompaniment of the rendering of rhythmic syllables and later a song is sung and the meaning is conveyed through gesticulation. There are said to be two types of Pallavi i.e., Svara Pallavi and Vadya Pallavi.

Sabhinaya Nritya is the next part of the Odissi dance. In this a song based on *sringara rasa* and generally dealing with the Radha Krishna theme is taken up for gesticulation and expression. Sanskrit songs from the Gita Govinda and Oriya songs of the Vaishnavite poets of the medieval period are sung.

The last part of the performance of the Odissi is known as **Tarijham** or **Notangi**, which is called as Mohas Nata. This is pure nritya performed in a fast tempo. Rhythmic syllables beginning with the phrase 'tarijham' are recited.

The temple sculptures of Orissa contain representations of Odissi dance. Several Odissi poses are used for the decoration of the Orissan temples especially at Konarak and Bhuvaneshvar. There are also carved images holding different kinds of instruments, found in the temples. Thus the Odissi dance, had an important role in the religious and cultural life of the country.

14. Katha Tradition

Harikatha :

The art of story exposition is also known as Kalakshepa, and Katha Kalakshepa Hari and Katha Kalakshepa. Kathakalashepa is a Sanskrit term meaning spending time listening to stories. It is a composite art, which besides the main story theme includes narration, histrionics, music, elements of dance, and philosophical doctrines. Themes chosen from Indian mythology coupled with music became, the contents of a Harikatha. This form attained glory in the 19th century. The pioneer who perfected the Harikatha form was Tanjore Krishna Bhagavathar (1847—1903) who is called the father of Harikatha. Prior to Krishna Bhagavathar's time discourse were performed on a sacred theme. That is stories were from Ramayana, Bharata, and Bhagavata where songs like Ashtapadis, and Tarangam were incorporated. It was mainly bhakthi oriented. During the 19th century when Tanjore was under the Maratha rule the Marathi Kirtan form became popular in and around Tanjore. The Kirtankars from Gwalion, Meru Swami or Ananda Padmanabha Goswami and Ramachandra Bava (who hailed from the Village Morgaum in Maharashtra also known as Morkar Bhava, or Morgownkar Bava) came to Tanjore and popularised the Marathi Kirtan, Krishna Bhagavathar studied the salient features of the Kirtan and he combined them with the existing Kalakshepa and evolved the new Harikatha form.

The Harikatha is broadly classified into two parts namely the Purva Ranga and the Uttara Ranga. The Purva Ranga includes the Panchapadi, the Prathamapada and the NAMA Sidhdanta Nirupana. The Panchapadi is a set of the invocatory verses which is followed by the Prathama pada, a key song around which the story is built up. The explanation of this song will serve as an introduction to the story and this is followed by Nama Siddhanta Nirupana where the greatness of the name of the particular deity, who happens to be the hero of the story, is established.

The Uttararanga has two sections. Katha Nirupana which deals with the story proper or the main body of the Harikatha wherein suitable songs and humorous anecdotes are incorporated. Then follows the Nigamana or conclusion. The Prathamapada is again sung to sum up the performance. The following are some of the classical themes rendered in Harikatha.

1. Rukmini Kalyanam
2. Sita Kalyanam
3. Parvati Kalyanam
4. Vatsala Kalyanam
5. Lakshmana Sakthi
6. Sati Sulochana
7. Dhruva Charitram
8. Rukmangdaa Charithram
9. Samartha Ramadasa
10. Garuda Garva Harana
11. Viswamitra Yaga Samrakshana etc.

The following are the musical forms adopted from the Marathi Kirtans. (1) Arya, (2) Pada, (3) Sloka, (4) Abanga, (5) Ovi, (6) Dindi, (7) Khadga, (8) Anjani Geeta, (9) Matha Kokilam, (10) Saki, (11) Dohara.

The following are some of the eminent performers of the past:

1. Varahur Gopala Bhagavathar
2. Tanjore Krishna Bhagavathar
3. Gopala Krishna Bharati
4. Pandit Lakshmana Acharya
5. Thirupazhunam Panchapakesa Sastri
6. Tanjore Panchapakesa Bhagavathar

7. Mangudi Chidambara Bhagavathar
8. Sulamangalam Vaidyanatha Bhagavathar
Harikesa Nallur Muthiah Bhagavathar
10. Smt. C. Saraswathi Bai
11. Thiruvaiyar Annaswami Bhagavathar
12. Chidambaram Srirangacharyar

Krishna Bhagavathar not only changed the style, the text and method of the art form, but also determined the posture of the performance. He installed a bench behind the Bhagavathar, where the Mridangist sat to his right and the Violinist or Harmonium player sat to his left. The Bhagavathar stood in front and had enough space to move about while enacting the roles, and to dance a few steps if the need arose.

Two Upa Gayakas or Co-singers stood behind this bench, one playing the Tambura and the other the cymbals.

The following are some of the present day performers, namely :

- C. Bannibai
- Kamala Murti
- Embar S. Vijayaraghavachariar
- T. S. Balakrishna Sastri
- Kripananda Variyar
- P. K. Raghunatha Bhagavathar
- V. S. Venkataramana Rao
- and Mannarkudi Sambasiva Bhagavathar

However, this old traditional school of Harikatha has undergone a few changes due to the prevailing social, cultural and political atmosphere.

The art of story narration exists in the different parts of the country as Kirtan in Marathi, KATHA KATHAN in Hindi, Gagariya Purana in Gujarati, Harikatha Kalakshepam in Telugu, Harikatha in Kannada and Katha Prasangam in Malayalam.

MUSIC IN HARIKATHA

A variety of musical forms belonging to many languages could be heard in a Harikatha performance. The forms such as Saki, Dindi, Ovi, Abhang, Arya, Pada Ganakshari, Pancha Chamaram Sloka, Mattakokila, Anjanigita, Kamada, Chanda, Khadga, Kanda-padya, Sisapadya, Dvipadi, Churnika, Cindu, Nondicindu, Irandadi-kunni, Temmangu, Virutham, Ahaval, etc. in Marathi, Sanskrit, Telugu and Tamil are rendered in Hindustani, Karnatic and folk tunes which lend a peculiar charm to the richness of the musical excellence in a Harikatha. Besides these special forms other compositions like Ashtapadi, Tarangam, Kritis, Kirtanas, Tevaram, Tiruppugazh, Pasuram etc. are also used to suit the story situations.

There are a few forms such as Panchapadi, Abhanga, Saki, Dindi, Arya, Ovi etc, which are specially used in Harikatha sphere alone. (1) Panchapadi is a set of songs sung in praise of five deities namely Ganesha, Vishnu, Guru, Saraswati and Anjaneya. These are in the form of verses and padas in Sanskrit and Marathi.

The Panchapadi is the commencing item of the traditional Harikatha which is invocatory in nature and it serves to create the requisite devotional and musical atmosphere.

Abhanga :

It is a musical form in Marathi. Abhangas of Tukaram and other composers were popularised in Tanjore during the Maratta rule. They are sung in Harikatha and Bhajana concens. The tunes are attractive and are sung in the Tara sthayi. The popular Tukaram Abhanga is 'Sundarata Dhyana'.

Saki

Moropanth is a well-known composer of saki. There are Vira Sakis used for the angry mood; and some used for sorrowful scenes. The former is sung in a fast tempo and in higher octave and the latter in slow tempo and in madhya, sthayi. All these forms such a Saki, Dindi, Arya, Ovi etc. are named after their metres. These Marathi metres were popularly rendered by the Marathi Kirthankars, which were adopted by the Tanjore Harikatha Bhagavathars.

Dindi :

Raghunatha Panditha, Chintamani Kavi, Morgaunkar Bava and others have composed dindis. This is also a popular Marathi form and there is no raga restriction.

Arya :

Moropanth who lived in 1716 A.D. is the famous composer of Aryas. It is a type of metre rendered without tala. These compositions are generally sung in Behag raga. Moropanth has composed more than 18 Parvas of Mahabharata in the Arya Metre.

Ovi :

It is also a famous Marathi metre. Jnaneswari is a famous composer of Ovi. They are not governed by any raga niyama. Ovi is highly useful for narrative purposes. Mahipathi Swami and Sridhara Swami are well-known for their Ovis. Jnaneswari composed by Jnaneswari is a commentary on Bhagavat Git composed in Ovi metre in Marathi.

Tala :

A Bhagavata while singing the various musical forms in between the narration, always reckons the cymbals or the chipla. The tala therefore, is in the form of beats. Instead of using the finger counts, the beats are used as counts. For example, the Adi tala is reckoned as seven beats with a pause to mark the end of one cycle consisting of eight aksharas. This Adi tala will be much faster

in tempo than the normal Adi tala. This paved the way for the seven beat, three beat and usi tala common to the Marathi Kirtana also. The aspect was also adopted from the Kirtankars. Besides these, beats and a wave are also used.

Kirtan of Maharashtra :

Harikatha in the state of Maharashtra is known as Kirtan, or Harikirtan which denotes a particular type of art form which is story narration related to the Divine or any great devotee of God. This story narration is interspersed with suitable songs, and it is also performed in a set pattern. This art form has been nurtured by the great saints of Maharashtra like Jnaneswara, Namdev, Bhanudas, Eknath, Tukaram and Samarta Ramdas.

The Kirtan form is broadly classified into two style depending on the mode in which it is presented. They are known as the Naradiya style and Varkari style.

The Naradiya Style :

It is believed that the Naradiya Kirtan gets its name from Lord Narada who originated this style. Some of the performers belonging to this style having a miniature Tambura around their shoulders similar to the one seen and associated with Narada. The Naradiya Kirtan is well-known for its scholarship and rich exposition. It is presented in a different style when compared to the Varkari school. The Naradiya Kirtan divided into two parts namely the Purvaranga and the Uttararanga.

The Purvaranga or the first half of the Kirtan begins with "Namana". It consists of invocatory verses to the Guru and other deities like Ganesa and Saraswathi. This is followed by a Pada or an Abhanga which is the Prathama Pada or the Primary Song. It is so called because the theme of this song is elaborated in the story which is to be followed. This Purvaranga is followed by the Uttararanga, the second part of Kirtan. Here a story dealing with either mythological or biographical theme is expounded coupled with suitable songs. After the story is concluded the Prathama Pada is

sung again. It is noteworthy that this style gained popularity in Maharashtra and the other neighbouring states like Gujarat, Andhra Pradesh, Tamil Nadu and Karnataka.

The Varkari Style :

The term Varkari denotes those who visit a place. This was usually understood as the visit of the devotees or pilgrimage they took from Alandi (the Samadhi of Jnaneswar) to Pandharpur. These devotees performed Bhajan and Namasankirtan all the way indulging in congregational singing and worship. Saint Jnaneswar who belonged to the 13th century is said to have been the founder of this style. The main difference between the Varkari and Naradiya style is that in Varkari style there is only the Purvaranga which is elaborated and the Uttararanga or the Katha akhyana is not performed. Here the Purvaranga is elongated with songs and incidents narrated to suit the meaning of the song. There is more of Bhajans and Namasankirtan which involve the keen participation of the audience. Bhakti reigns supreme,

VILLUPPATTU

In Tamil Nadu many folk arts have flourished from time to time. Some have become obsolete but many have developed and are popular even today. Villuppattu is one among the popular folk arts which is enjoyed by the urban and the rural folk.

In the southern part of Tamil Nadu in Tirunelveli, Kanyakumari and Ramnad Districts. Villuppattu performance were held when there were festivals for the minor deities. Stories connected with the Gods and great warriors were narrated effectively coupled with music. Villuppattu is considered to be one of the very old folk art forms in Tamil Nadu. Due to the simple rustic diction and the captivating style it became a unique form of art.

The most important instrument used in Villuppattu is the blow known as Vil in Tamil. This was an important weapon of the ancient warriors. The other supporting instruments are,

1. Udukku
2. Kudam (Mud-pot)
3. Wooden Slabs
4. Sticks

This artform became a useful mode of entertainment, mass education and qualities of heroism, generosity and righteousness were easily imprinted in the minds of the listeners. Villuppattu is also known as Vil, Vilpattu, Villadi Pattu and Villadichan Pattu.

The number of performers are usually six in number. The main performer is called "Pulavar". To his left is the performer on the Kudam or Mud-pot. In between these two artists is the Udukku Player. To the right of the main performer is the one with the sticks. Between these two will be the performer who plays on the wooden slabs. Beside him is the one who plays on the symbols. If there are two additional co-singers the number becomes eight.

The following are the themes chosen for Villuppattu.

1. Puranic theme
2. Epic Stories
3. Stories of the fierce Gods
4. Social themes
5. Biographies of historic heroes

People have always been interested in listening to the puranic stories. These puranas were written in Tamil during the 15th and 16th centuries. The elite could read the Puranas, but the illiterate required a scholar to expound these themes. Ayankadai, Parvati Kadai and Han Chandrankadai are examples of such themes. Similarly the epic stories such as Seetha Kalyanam, Keechaka Vadam etc. have been popular.

The village deities depicted as fierce Gods who punish the evil doers such as Sudarshinam Kadai etc. are also narrated. Social

themes such as the evil of the caste system and other problems are also effectively portrayed. Raja Tesingu, Kattabomman are the patriotic heroes, whose stories have always been well-received.

It is believed that the origin of the Villuppattu may have happened when the hunter in early times after his sport of hunting would have relaxed and sang a few songs and narrated a few interesting stories beating the Bow thereby entertaining himself and his comrades. This may have eventually developed into an art form.

The Villuppattu literature has been handed down through oral tradition. Therefore, it is difficult to determine the authorship. In course of time the style of narration was changed to the simple spoken language. The various types of folk tunes like Cindu, Kanni, Magudi, Kummi, Naiyandi, Temmangu and Ammanai were used.

In general they depicted the life style and customs of the rural folk. It preached the message of leading a purposeful and righteous life.

A few of the Villuppattu themes have been preserved in manuscripts. Some themes have been lost due to the families who have given up this tradition.

The prose passages narrated in between the songs are usually not written and are narrated extempore by the performer.

The different sections figuring in a Villuppattu.

1. Kappu Viruttam

This is an invocation to Lord Ganapathi, to prevent any obstacles. This composition is known as Kappu. It is in the form of Viruttam or verse. Some times performers sing in praise of Kalaimagal or Tamil nagal in place of Ganapathi. In some Villuppattu performances a prayer is sung in praise of Ganapathi, Narsimha and Vishnu.

2. Varuporul Uralthal

After the Kappu Viruttam the performer narrates in brief the story which will follow. This might be in the form of a song or in prose.

3. Guruvadi Padudal

Here the performer pays his homage to the teacher who taught him the art.

4. Aval Adakkam

In this section the performer humbly requests the avai or the audience to pardon any discrepancies inadvertently committed by him. This might have been a practice employed to cultivate a sense of humility in the performer and also to remind him that there may be a few highly learned scholars among the audience.

5. Nattuvalam or Kailai Katchi

Here the richness of the land is picturesquely described, to at times, the performer describes the beauty of Kailasa.

6. Story of the Talaivan or Talaivi

The main story which deals with the hero or the heroine, their life, incidents and their characteristics, coupled with interesting and humorous anecdotes.

7. Vazhipadudal

This is the concluding song similar to the mangalam where the performer prays for the well-being and prosperity of the organisers and the listeners.

The following are a few of the famous exponents of this :
Thiruvell Ayampillai, Sathur Pothukatti and Subbu Arumugam.

THE INSTRUMENTS USED IN VILLUPPATTU

1. Vil or Bow

This is the primary instrument, in the Villuppattu and is kept in front of the main performer. The materials used to make this consists of wood, metal caps, leather belt, metallic rings, ropes, strings etc. The wood used for the bow is the palmyra wood taken from the trunk of the tree. At times, bows are also made of Bamboo or metal.

The bow string is made of leather. At times ropes are also used. The bells which are round in shape similar to those worn by the cattle are fixed on the bow. When the performer strikes on the Vil with two sticks known as Visukol these bells jingle and produce a pleasant sound. On the one side of the bow are fixed six bells and on the other side there are 5 bells, altogether there are 11. It can also be 9(4-5) or 13(7-6). The total is in odd numbers.

Udukku or Udukkai :

This has two faces, and its shape resembles an hour glass. It is small in size. Brass, copper, or mud is used to make this instrument. The two faces are covered with animal hide known as Udukku Thattu. There are six holes through which strings are fastened connecting the faces. A piece of cloth is wrapped in the centre. The two edges of the cloth are held by the left hand and the right hand is used to sound the udukku. The tune is controlled by tightening or loosening the cloth. The finger technique is important in sounding the instrument. This is played in four degrees of speed. The tala patterns of the kudam will synchronise with rhythmic syllables of the Udukkai. This is done in perfect unison which is a speciality in Villu Pattu.

Kudam :

Unlike the common mud pot seen frequently, the neck of the kudam is very strong and it does not have the brim of the mouth turned outside and the mouth piece is narrow. The neck is strong

enough to hold the bow and to withstand the tala beats. Some places in the Thirunelveli District are famous for making this Kudam. The Kudam is placed on a holder which is made of straw to give support.

The Kudam is played with the Pathi in the shape of a table tennis bat. This is either made of leather or Palmyrah wood. It is slightly bigger than the mouth of the Kudam and is held in the right hand and played on the mouth of the Kudam. A small piece of wood is held between the fore finger and the middle finger and is sounded on the pot below the mouth of the Kudam. This is known as Sottai Kattai. The Pathi and the Sottai Kattai are sounded together or alternately.

Talam :

This is made of iron or brass and has a pleasant tune. It is also known as Jalra or Jolar. It is round in shape, and concave in the centre. In the centre a piece of thread is tied to a hole and the two talas are connected with this thread. They are sounded both together or one on the edge of the other.

Kattal :

The Karungali or teak wood is used to make this. They are two wooden slabs and are sounded together with the Tala.

15. Bhakti and Music-Saint Singers From Various Part of India

Man was always interested in searching for the immortal one behind and beyond this mortal life. For this several ways were prescribed by the sages and saints since Vedic times. Of these there were three main paths viz., Karma, Jnana and Bhakti, the path of action, the bath of wisdom and the path of devotion. Of these three the first two require too much effort and exertion. Bhakti was the path by which one could with sincerity and love reach God easily. This path was vitalised and nurtured by the saint singers of India. These minstrels of God sang of the physical charms, the noble qualities and also the abstract form of the Supreme Being. Respective Regional language was used. These songs in praise of the favourite deities of the Saints helped in the growth of Bhakti and added to devotional literature especially in music.

The term Bhakti which meant originally a participation in rite was also used in the sense of worship. It meant supreme divine love. It also included the steps to be taken for reaching God. The Vedas which glorify the God in all His aspects, speak of the simplest attitude of love and devotion. The divine being is conceived of as a mother, father, brother, friend and so on. One prays to Him for protection, mercy and benevolence. Thus one finds in the Vedas themselves the roots of Bhakti and also concepts about the various types of relationships with God.

Narada in his work Bhaktisutra speaks of the greatness of Bhakti thus :

त्रिसत्यस्य भक्तिरेव गरीयसी भक्तिरेव गरीयसी ।

He says that of the eternal Truth, only love of the absolute is the greatest. Bhakti is thus the intense Love for God. The love that

one shows for the worldly things that are not permanent is the cause of misery. But the love for God, who is the eternal source of all things, gives one everlasting happiness.

Bhakti is of two kinds formal (Vaidha) and real (Mukhya). The former one, formal, depends on the ritualistic worship. This is a preparatory stage of discipline. Mukhya or parabhakti leads to the actual realization of God.

Narada further says that Bhakti, though a single concept, can take the following eleven forms :

- (1) Love for the glorification of the Lord's noble qualities;
- (2) Love for His captivating charm;
- (3) Love for worshipping Him;
- (4) Love of Constant remembrance;
- (5) Love for doing service to Him;
- (6) Love for Him as a friend;
- (7) Love for Him as a son;
- (8) Love for Him as a husband;
- (9) Love for Self-surrender;
- (10) Love for totally merging in Him;
- (11) Pain of separation from Him.

Thus several kinds of human relationship such as filial affection, friendship, reverence, servitude etc., formed the limbs of Bhakti.

According to the Bhagavata there are nine major forms of Bhakti.

भयणं कीर्तनं विष्णोः स्मरणं पादसेवनम्
अर्पणं वन्दनं दास्यं सख्यमात्मनिवेदनम् ।
इति पुंसां पिता विष्णो भक्तिः प्रेक्ष्यलक्षण
क्रियते भगवत्पदा तन्मन्त्रेऽभीतमुत्तमम्

That I consider the best lesson, worthy to be learnt, if man could practise devotion to the Lord, characterised by nine forms; listening to the Lord's song and glory, singing of the Lord, contemplation of the Lord, worshipping His feet especially, saluting Him, serving Him like a servant moving with Him as a friend, and offering oneself to Him.

Saint Tyagaraja and Sri Svati Tirunal have illustrated through their songs all these forms of Bhakti.

Tyagaraja	Svati Tirunal Navaratna
Saravana	malika Kirtanas
रामकथासुधारस	भवदीय कथाभिनवसुधायां
	परिमज्जतु मे मनः

Kirtana
इन्तसोक्कयमनि
स्वररागसुधारसमन्दु
वररामनाममने कंडक्ककेर
मिश्रमुजेसि भुजिंचे शंकरुनिकि
देलुसुनु त्यागराज विनुत

तावकनामानि

Smarana	
(1) श्रीपते नीपद चिन्तन	सततं संस्मरणीह
(2) स्मरणे सुखम्	सारसाक्ष भवन्तम्

Padasevana	
(1) श्रीराम पादमा	पङ्कजाक्ष तव
(2) रघुनायक नी पादयुग	सेवां करवाणि

Arcana	
(1) आरगिम्पवे	आराधयामि करणक्षयेगा
(2) तुलसी दलमुखे	भवन्तम्
(3) हेजरिग रासा	

Vandana

- (1) वन्दनमु रघुनन्दन वन्दे देव देव नव
(2) दण्डमुबेद्रेनुरा पादाम्भोजयुगलम्

Kainkarya or
Dasya

- (1) तव दासोऽहम् (परमपुरुष ननु कर्म समस्तं)
(2) बण्डुरीति नदपि पङ्कजनाभ तव सेवकोऽहम्

Sakhya

- सामिकि सरि भवति विश्वासो भवतु मे सदा
(त्यागराज सखुडे)

Atmanivedana

- कालहरणमेलरा देव देव कलयामि सोऽहमीश
(ननुव धनमु नोदेयण्टि) भामकं देहगैहादिकं च
सकलमपि हि तावकम्

Of these different forms of Bhakti we have several examples. Hanuman is the example for the ideal servant of God. This is the earliest stage of love of God. Then comes the love and regard a person has for his friend. Here in this aspect the Bhakti gets deepened. This type of love existed between Kuchela and Krishna and also Arjuna and Krishna. This is sakhya-bhava. Then comes the Vatsalyabhava, the love of a parent for a child. This is more intimate. Yashoda's love for Krishna was of the nature of Vatsalya as also that of the Alwars. Dhruva and Prahlada sought the grace of God considering themselves as children of God. The attitude of Nayanamayi bhava the lover and the beloved shows a closer kinship spiritually. The Alwars, Nayanmars and a few other saintsingers are examples for this type of devotion. But of all these there was the Madhura bhava which was the highest. In this the aspirant looks upon the God as his lover. The Classical example for this is Radha and Krishna. This is the most intimate love for God.

DEVOTION AND MUSIC

Of all these forms singing the glory and noble qualities of the Lord, his Lilas has led to the contribution of the growth of Music. The Kirthana or the nama sankirtana, is most appealing. Thus it is not surprising that our saint singers with their unbounded devotion to God composed several songs, on their favourite deities and led to the growth and spread of devotion as well as Music.

They used the respective regional languages to which these Saint-singers belonged and also used Sanskrit.

BHAKTI AND TAMILNADU

The Bhagavatapurana which is said to have been composed in Tamil Nadu mentions that South India was the mainstay for Bhakti movement. This Bhakti movement was nurtured in the early times by the Alwars and Nayanmars who lived between the 6th and 9th centuries. They stressed the need for unflinching faith in God, praising his greatness and surrendering oneself to his mercy and grace. These songs were in Tamil. Sankara and Ramanuja who established the Advaita and Visistadvaita schools of Philosophy also added to the religious growth and thus to Bhakti through their sacred hymns on the different Gods and Goddesses.

ALWARS

The Alwars are twelve in number which included Andal also. Of these Poikai, Pey, Bhuta, Nammalvar and periyalwar are important. The songs of these twelve Alwars are collectively known as "The Divine Composition" (Divyaprabandam), or the Four Thousand (Nalayiram) from the number of verses. Twenty-four separate compositions are included in the four parts in which the collection is arranged and a fourth of it is the composition of Nammalvar. This is called as Thiruvaimozhi, meaning sacred utterance or the Veda (in Tamil). These songs were in praise of Visnu and his several incarnations, as Narasimha, Vamana, Rama and Krishna. The last two especially were the favourite ones. These verses were collected:

arranged and set to music by Nathamuni, a great scholar in Visistadvaita, and his nephews. These were made to be sung in the Vaishnavite temples by this great scholar. Andal's Thiruppavai was also another important work which was set to different ragas and were sung in the temples and concerts.

NAYANMARS

Salvism flourished in South India and was patronised by the Pallava, Chola and the Pandya rulers. The religious scriptures of this school contain the writings of the saints, the Nayanmars and mystic poets. The songs were in praise of Lord Siva and the language was Tamil. The Nayanmars were sixty-four in number. The greatest of these saints were Appar (Thirunavukkarasar), Sambandar (Thirujnannambandhar), and Sundarar (Sundaramurti). This trinity (Munar) with Manikkavasakar, author of the collection Thiruvachaka, form the four gurus (preceptors) of the Saiva movement. The hymns of seven Nayanmars is called as Thevaram 'Adoration of the Lord'. The contribution by the Trinity (Munar) is prolific. The hymns were salvaged and organised by Nambi Andar Nambi during the 11th century A.D. These hymns of first three Nayanmars and the poems of Manikkavasagar with the entire Saiva religious poetry as then available were arranged in twelve books and known as *Panniru Thirumurali*. These books included the hymns of several later saints also.

The hymns of the *Thevaram* are not only full of divine fervour, and religious and philosophical concepts, but were also musical pieces set in different *pans* or *ragas*. Thus these formed the earliest collection of South Indian Musical compositions. Endowments were made by the rulers and nobles for the recitation of Thevaram in Temples. Flute, stringed instruments and drum were used as accompaniments. Thus till present day one hears the beautiful and melodious strains of the Thevaram songs both in the temples and concert halls. There are also rhythmic varieties found in these hymns especially in those of Sambandar.

Thus the *Divyaprabandham* and *Thevaram* formed the bulk of the Devotional-cum-music literature of the early period in South India.

The Tamil Siddhars were eighteen in number. Among them Thirumular, the Vedantist and author of *Thirumanthiram* is counted as one of the Nayanmars. Pattinattar, was well known for his saintly life and compositions as also Sivavakyar who was the largest composer in this group. There were also in this group mystics who had fanciful names and sobriquets based on the characteristic features of their songs: Pambatti siddhar and Kudambai Siddhar. Pambatti Siddhar was so called because his songs were addressed to the dancing snake. Bhadragiriyar was the author of Tamil songs known as Bhadragir's Lament (*Bhadragiriyar Pulambal*)

Arunagirinathar (latter part of 15th cent. A.D.) was a scholar both in Sanskrit and Tamil. He was an ardent devotee of Kumara. He is said to have composed 16000 songs, collectively called as *Thiruppugazh*. These verses apart from their devotional fervour are well known for the rhythmic variations. The language used was a mixture of Sanskrit and Tamil.

Thayumanavar who lived in the 17th or early 18th century A.D. was born at Vedaranyam. He was also a scholar both in Sanskrit and Tamil. He was a prolific composer and his hymns show a synthesis of Vedanta and Saivism.

The latest saint who belonged to this group was Sri Ramalinga Swamikal. He lived in 1823-74 A.D. He is credited with miraculous powers. He was a pillai by birth; but drew the admiration of one and all. He is well known for his collection of advaitic songs called ARUTPA (poems of divine grace). At Vadalur, near Chidambaram, he established a hall of meditation with only a lamp as symbolic of the great light of Divine grace (arut-perum joti). His school is called as *Suddhasamarasasanmarga*.

Sadasiva Brahmendra was a contemporary of Tayumanavar. He wrote in Sanskrit and his songs on Rama, Krishna, the Ganges

and also on the Advaitic concepts are sung by many an artist in the concerts as well as the Bhajans. They are well known for the lyrical beauty and devotional fervour.

Narayana Tirtha composed the *Krishna Lila Tarangini* the main theme of which was Krishna's childhood sports and his marriage with Rukmini. They form part of Bhajana paddhati as well as concert music.

Devotion to Lord Subrahmanya gave rise to various forms of musical literature. Already we referred to Thiruppugazh of aint Arunagiri. Sri Muthuswami Dikshitar composed in sanskrit kritits on Subrahmanya which were unique in their own way. There were also Kilikannis and kavadihindus, Annamalai Reddiar (1865-91) composed songs on Lord Muruga known as Kavadi Chindus. These songs were in simple language and exhibited the Madhura-Bhakti bhava or the relationship of the nayaka (the Universal soul) and the nayika (the individual soul). The sakhi or the maid acted as a go-between. These songs are sung while carrying the kavadi or at the end of a concert. Though appearing to be lighter in vein still these songs touch the heart when one listens to them.

Karnataka

In Karnataka two groups of saints arose, the Vira Saivas or Lingayats and Haridasas. To the former group which started in 12th century belonged Basava, Ekantada Ramayya, Allama, Prabhu and Akka Mahadevi. These saints belonged to different castes such as brahmana, washerman, cobbler etc. The literature of this school had a special significance and were known as vacanas. These were short pieces, in structure more or less like prose. These pieces exhorted the people to rise above caste, creed and rituals and practice higher virtues. The Virasaivas were staunch worshippers of siva, these Virasaiva saints known as jangamas wandered from place to place and sang these vacanas in simple tunes.

Haridasas were great devotees of Visnu. They were well known outside Karnataka area also because of their association with music.

These songs were known as padas. The greatest among them was Purandaradas (1486-1564 A.D.) He is considered to be the founder of Karnatic Music. He is said to have composed an incredible number of padas which are remarkable for their devotion, moral teachings, satire on society and philosophical truths. The other Dasas who belonged to this group and composed padas were Kanakadasa, Vijayadasa and Jagannathadasa. These dasas carrying a Tambura in their hand and either the chipla or the Cymbals wandered from place to place singing these songs. Thus they spread the Bhakti movement.

Andhra

In the Andhra area Palkuriki, Somanatha (13th Cent. A.D.) wrote songs on Siva, revealing Madhura Bhakti, Pothanna (C 1460 A.D.) also composed hymns on Visnu.

Annamacharya of Talapakkam who flourished in Andhra was one of the founders of Bhajana tradition. He has composed many songs in Telugu on Lord Venkatesvara, Padmavathi, Visnu, Krishna and also songs of Philosophical import.

Bhadracala Ramadasa was an ardent devotee of Rama. He too has composed many songs in Telugu on his favourite deity which are sung in the Bhajana congregations and also musical concerts.

Kerala

Krishna Lila Suka and Narayana Bhattatiri who belonged to this region were great devotees of Lord Krishna. The former one composed the *Krishnakarnamrita* full of lyrical beauty and devotional appeal. Narayana Bhattatri was the author of the *Narayaneeya* based on the Bhagavatapurana. Verses from these are sung in concerts. Another distinguished person was Maharaja Svati Tirunal whose songs form a main bulk to the musical field. His *Bhakti-Manjar* contains 1000 slokas on Lord Padmanabha.

Maharashtra

Of the well-known saint singers of this region was Jnanadeva. (13th Century A.D.). He wrote several works such as a Marathi commentary on the Gita, Amritanubhava, Haripath etc.

Namadeva (1270-1350 A.D.) a tailor, Ekanatha and Tukaram, a shop keeper, were the authors of abhangs, and Samarth Ramadas (1608-1680 A.D.) made rich contribution to the spread of the Bhakti movement. These abhangs formed part of Bhajana or congregational singing.

Gujarat, Rajasthan and Sindh

In Gujarat too the devotional activity and poetry got an impetus through the twin streams of Vedanta and Krishna Bhakti. Narayana Mehta of Junagadh composed songs relating to Vedanta and Krishna lila. His well known song was 'Vaishnava Janato' a song dear to the heart of Mahatma Gandhi.

Mirabai (16th century A.D.) the princess who became Chridhari's bride was the authoress of several songs on Lord Krishna.

Shah Abdul Latif (18th century A.D.) who belonged to Sindh was well-known for his songs steeped in Hindu ideals.

Kashmir

Lalladevi, was a Kashmiria Saivite Lady mystic of the 14th century. Her words known as Lallavakyani were steeped in the mysticism of Kashmir Saivism.

Punjab

The outstanding contribution of this region was the Sikh faith and its founder Guru Nanak. After Nanak there was a succession of nine gurus; Angad, Amardas, Ramdas, Arjan, Har Govind. Har Rai, Har Krishnan, Tegh Bahadur and Gobind Singh (upto 1708 A.D.). The songs of these gurus are collected in the Granth Sahib.

This work contains besides the songs of these saints also those of the saints of Maharashtra, Benares, etc. These songs also glorify the impersonal form of the Divinity thus stressing the need for the worship of the abstract form of God and the need for sincere practice of spiritual sadhana.

Madhya Pradesh, Uttar Pradesh and Bihar

Ramananda was a great saint who inspired several saints of the Hindi speaking areas. One of the chief disciples of this saint, Kabir, a Hindu-Muslim mystic, was a weaver. He was a vedantin and was a devotee of Rama. His songs are included in the Granth Sahib and also sung in concerts.

Tulasidas (1532-1623 A.D.) was also a follower of Ramananda. He was a great devotee of Rama and he settled at Benares. His masterpiece the Ramacarita manas is a great scripture for the Hindi speaking people.

Surdas (15th century A.D.) was a blind bard. He was the disciple of Vallabhacharya. On the advice of his guru he sang about Lord Krishna's lilas. His work Sur Saravali enumerates the various Ragas and Raginis and this is followed by a description of Vasant (Spring season) and Holi festivals. Sur Sagar is the most important work of Surdas. The main theme of this work is to describe the life of Lord Krishna.

There were also Krishna devotees among Muslims who composed fine lyrics on Krishna called Sujan Rakshna and Premvatika.

Eastern India (Bengal, Assam and Orissa)

This region was steeped in Krishna worship and also Sakthi. Jayadeva was one of the earliest to contribute to devotional music. His work, the Gitagovinda was the main source for Madhura Bhakti. Several poems on Rama and Shiva were written keeping Jayadeva's work as model. Rich in lyrical content the Ashtapada from Gitagovinda are sung.

Vidyapati of Mithila (14th century A.D.) was an early composer of Padmas. He was a well-known Sanskrit scholar. The theme of the Padmas was Krishnabhakti.

Sankaradeva (1449—1668 A.D.) of Assam was a kayastha. He was responsible for the propagation of Vaisnava Bhakti cult. He wrote six lyrical dramas in Assamese, Brajaboli and also several types of hymns. Bhatimas (odes or songs of Bhats), bargitas (raga songs) etc.

In Bengal, pada compositions on Kali and Krishna were composed. Chandidas wrote numerous songs on Goddess Chandī and sport of Lord Krishna and Radha. Ramaprasad of Nadia (1718—75 A.D.) was a vaidya by caste. He was the author of Sakta songs, Kirtanas. He also devised a new raga known by his name. Another important saint devoted to Lord Krishna was Chaitanya (1486—1534) who wrote two Sanskrit stotras and his influence extended upto Orissa.

From a comparative study of all these musical literature of the saints we find that there were some common features in the descriptions of the Gods as well as the doctrines, both religious and philosophical, that they preached through these songs

(1) Praising and chanting the holy name of the God leads one to salvation. This was the fundamental thing.

(2) The necessity for a guru or preceptor is stressed both by the Hindu and Muslim saints.

(3) Bhakti had the uniqueness of bringing people of different castes, community, nationality of sex, together.

(4) The true form of devotion or worship is defined through these songs.

(5) It is also found from these songs that show and deception should be avoided.

(6) There was a general tone of oneness of God, leaning to advaitism, though there were instances of Siva or Visnu as the main deity.

Thus the richness of the contribution of these saint-singers in bringing about a national integration through the simple advocacy of Bhakti has been immense.

That is why Saint Tyagaraja asks us also to follow this

नामकुसुममुलचे पूजिचु

He exhorts us to place the Lord on the gem-bedecked seat of Svaras born out of Nada and worship. His holy feet with the flowers of his Names.

16. The Place of Music in the Religious Festivals and Social Functions in India

Festivals celebrated by the different regions of a country form part of the culture of that country. They make the entire country come into close relationship. Since pre-historic times the celebration of these festivals must have been in existence.

Festival is related to the word feast in English language. In Latin this word stands for solemnity, joy and holiday. In Sanskrit the word '*utsava*' which literally means 'to cause to go upwards' denoted enterprises. Then it came to mean joy and festivity. Thus *utsava* meant a festival. They were of different types, both the public ones celebrated in the temples and the others celebrated in the houses.

It is difficult to find the origin of the festivals. Festivals can be looked upon as religious rituals. In the earliest phase of Hinduism religion was closely associated with natural phenomena. During Vedic period we find forces of nature having more influence on human mind and worship of these forces were dying down. Thus Indra and Maruts, the gods who brought rain, Aditya, the Sun God bestower of life and other gods were prominent deities. Then Visnu, and Siva, the several incarnations of Visnu became the main deities of the Hindu pantheon. Rama and Krishna, became more prominent later. Thus the worship of these Gods came into vogue.

Any religious festival includes '*vrata*'. *Vrata* means 'law' or rule of life or 'occupation'. It was also used in the sense of a course of observances specially undertaken by an individual for getting rid of the sins. Some of the important *vratas* are *ekadasi vrata*, *satvivrata*, *pradosha vrata*, *vata savitri vrata* and so on.

The Sanskrit word for festival '*utsava*' is interpreted in the *Saustava* thus :

that which increases or brings in joy

'*niyata—ahlada—janaka—vyaparah*'.

Utsute harsam it i esa utsavah Parikirtiyate

Manu also stresses the importance of the worship of the deities and performing festivals for welfare. He says that Gods should be honoured always with offerings of ornaments and clothes, etc.

Here we shall deal with a few festivals celebrated in India and also the role of music in some of these festivals.

Any household festival consists mainly of the *puja* done to the image of the deity. This consists of inviting the deity, invoking it, offering the necessary formalities, worshipping with flowers, offering different kinds of dishes and fruits, waving camphor etc. Finally the ceremonial offerings of umbrella, fly whisk, fan, *instrumental music, dance* and *swing* for the God to take rest, are made. The last three are mainly used in temple rituals.

The festivals can be divided into the following groups.

1. Connected with seasons— New Years Day; Aksaya-tritiya, Nariyal purnima; Navaratri; Dipavali; Makara sankranti; Vasanta Panchami.
2. Days of incarnations : Krishna janmasthanami; Ramana-vami; Narasimhajayanthi; Parasuramajayanthi.
3. National festivals : Gandhi jayanthi; Republic day; Independence day; Rabindra jayanthi; etc.
4. Saiva festivals : Sivaratri, Ganesha chaturthi etc.
5. Vaisnava festivals : Vaikuntha Ekadasi, Dolotsava, Damanotsava.
6. Miscellaneous : Gauri Puja, Vata savitri, Naga panchami, Rath Saptami, etc.

Of these Ganesa Chaturthi, Krishna janmastami, Navaratri, Deepavali and Makara Sankranti are celebrated all over India. A brief account of the mode of celebrations of these festivals with their regional variations is given below :

1) Vinayaka Chaturthi : This is one of the important festival celebrated by the Hindus all over India. This festival comes off in the month of Avani (mid Aug-mid Sept.) on the fourth day of the bright fortnight.

The importance of the worship of Ganapathi is stressed by ancients since he is the remover of obstacles. The elephant-headed God is visualised as the greatest power. His four arms indicate his charitable nature. His huge belly shows that the entire universe is contained in him. He is the God who gives knowledge. The modaka is symbolic of bliss. The mouse on which he rides represents the worldly desires which are to be overcome.

In Tamil Nadu the worship of Ganesa is done to a clay idol of this deity. The image is kept over rice and puja is done with all varieties of flowers and special dishes are offered. After a day or two the image is taken to the nearby place, either sea or river and immersed there.

In Maharashtra the festival of Ganesa is celebrated with great pomp and show. Huge images of Lord Ganesa are prepared and painted in beautiful colours. These images are kept in community centres and worshiped. Apart from this, smaller images of the deity are kept in houses and regular offerings are made.

In the community centres and halls where worship is done concerts of music are held and dramas staged. Finally the images are taken to the river or sea side and immersed there.

2 Krishna Jayanthi or Gokulasthami

This is another important festival for the Hindus. The birth of God Krishna is celebrated. This festival comes off on the eighth day of the dark fortnight of the Tamil month of Avani. Late in the

evening the puja commences and goes on till midnight since Lord Krishna was born during midnight. Usually a small image of Krishna with butter in one hand and crawling on the knees is worshipped. Several varieties of sweet and salt dishes are offered.

In the temples the birth of Krishna is celebrated in a grand manner. Two important features of this festival are the Uriyadi and the Vazhukkumaram (slippery pole). In the Uriyadi on a beam running between two poles a pulley is tied and a rope running through that has a gift pot tied to it. The rope is lowered and pulled up. Groups of youngsters try vigorously to hit the pot with the sticks held in their hands while water will be splashed on them. The one who gets hold of the pot becomes the winner. This is common to Tamilnadu. In Maharashtra people try to make a pyramid and get the booty.

3. Navaratri

This is a nine-day festival held in honour of the female Goddesses. Lakshmi, Saraswati and Durga, the bestowers of wealth, education and power are worshipped. This festival usually comes off during September-October. Like Ganesh chaturthi this festival is also celebrated individually and collectively. Adi sakti, primordial force who is worshipped during Navaratri through her three aspects is said to bring about the victory of good over evil. The origin of the festival goes back to very ancient times since Rama is said to have invoked the blessings of Devi, Durga, the war Goddess for putting down Ravana.

In some parts of India especially in the South there is a display of painted and coloured dolls arranged on steps. This is called 'kolu'. Daily worship is done to the Goddess. On the Saraswati puja day which comes off on the ninth day books and musical instruments are kept and worshipped. Implements like knife, mace etc. are also kept and worshipped on the Ayudha Puja day which may come on the next day.

In temples also the worship of Goddess forms the main feature. The main Goddess of the shrine is decorated in different forms like Rajarajeswari, Padmasani, Maheswari, Minakshi, Mahisamardini and kept on various vehicles as Adisesa, bull, horse, Kamadhenu. This is done only in the evenings.

In Bengal huge images of Durga destroying the demon, are made. After worship for nine days the image is taken to the near by river or sea side to the accompaniment of music and immersed in the river or sea water. In North India effigies of Ravana, Meghanatha and Kumbhakarna are made. A mock fight is enacted with boys taking the roles of Rama and Lakshmana. Finally these effigies are burnt with arrows aimed at them.

4. Deepavali

Deepavali meaning a row of lights is a festival held since very ancient days. Since Goddess Lakshmi is believed to be present in oil and water in the early hours of the day before dawn, oil bath is taken. This is considered to be equal to the bath taken in the changes. New clothes are worn sweet-meats eaten and crackers burnt. In North India this is a festival for invoking the blessings of Goddess Lakshmi.

5. Makara Sankranti

This is another important festival celebrated throughout India. Though there are regional variations, the worship to the Sun which is a common feature, is done with great reverence, since Sun God is the life giver. A sweet pudding prepared with jaggery, milk and rice is a special dish offered to Sun. On the next day cows are worshipped. Games like bull-fight (manji virattu) are conducted.

6. Sankranti

This is one of the festivals celebrated during spring season. This is also called as Sankranti or Indrotsava. A very ancient festival referred to in the epics and Sanskrit literary works, it is described in the Tamil classical Iluppadi-karam and Manimekhalai.

Another name given to this is the festival of Indradhvaja or Indra's banner. A high pole is planted over which a banner is hung and this flagstaff is considered to represent Indra. There is a long description of this mode of worship in the Nattyasastra. Apart from music, dance and worship of Indra and his banner there are also other shows like sword-fights, wrestlings etc.

Music and Dance in Festivals

The Ganesa chaturthi festival and Navaratri festival form the occasions for holding music concerts, staging dramas, or arranging Harikathas.

Gujarat : Krishna Janmastami in Gujarat finds an important place for cultural activities. Episodes from the life of Shri Krishna are enacted. Since Lord Krishna is associated with Ras Leela mixed dance Ras is held in which men and women participate. The most common pattern in this rasa is circular movements with measured steps. The beat and rhythm are kept by each dance, either by clapping hands *Tala-raasa* or with sticks-*Dandia raasa* or by striking the fingers on empty earthen pots, the *Matka nritya*. There are also other forms of raasa, the *Mer raasa* done with stick by Saurasthrians, *Gher raasa* with a bamboos. At times this is done with a bamboo stick in one hand and a peacock feather in the other.

Garba dance is another important form of festival dance done during Navaratri, Sharad purnima and Vasanta panchami. Especially during Navaratri (Oct./Nov.) this performance of the *Garba dance* becomes very important. Ladies holding an earthen pot called Garba on their heads perform this dance. Most of the Garba songs are in praise of the Mother Goddess or describe the love episodes of Krishna.

Bengal : We noticed here how Garbha dance is an important feature during Navaratri in Gujarat. In Bengal where the festival is very carefully and pompously done, on the 5th or 6th day of the Navaratri celebrations, the image of Durga installed in the puja hall

is covered with a screen or a curtain or veil. A prominent person who presides on that day draws off the curtain (*avarana*) amidst singing, dancing, chanting of mantras and blowing of conches. Since Durga, the daughter of the Himavan, is visiting the house as daughter to a parent's house, many *Agamani* and *Vijaya* songs composed by devotee poets are sung on this occasion.

Kerala : In Kerala Onam is an important occasion and a colourful festival. This comes off during the month of Avani (Aug-Sept.)

For ten days before the actual Onam day, the area in front of the house is cleaned and decorated beautifully with flowers. This type of decoration is called as *Atthappoo*. On the Onam day in the evening groups of women perform *Kaikottikkali*, a kind of rhythmic dance in which ladies move clapping their hands in a circle. Another noteworthy feature of this festival is the boat race. The race becomes more and more thrilling by the singing of special types of songs called *vanchippattu*.

Andhra Pradesh : In Andhra Pradesh during Makarasankranti cow-dung balls are kept in the courtyard over kolams. Pumpkin flowers are kept in these cow-dung balls and other flowers are also used for decoration around this. Ladies join together and dance around this clapping their hands, and singing songs of prayer for a prosperous life. These are called *Gobbi patalu*.

Another festival in which music has a role is Batakamma festival. This festival is held in the Telengana region between September and October. The Goddess is installed and worshipped with songs, the words of which run like this :

Boddeemma Noddemma Uyyala

Biddhaku Noorellu Neeku Noorellu Uyyala.

Assam : The advent of seasons formed occasions of festivity and singing in Assam. The *Bohag* or *Rangoli Bihu* marking the beginning of the spring season is celebrated for seven days. Since the day brings the joy of the season, much merry-making goes on. *Husari*

song and *Bihuna* dance form part of this festival. *Husari* songs resemble the Christian carol singing. These songs are composed in couplets and invoke Gods and Goddesses. *Bihuna* dance is done in the forests by young men and girls. The songs used for these are similar to *Husari* songs.

Manipur : During festivals songs of poets like Jayadeva, Vidyapati, Chandidas are sung in languages like Sanskrit, Bengali, Braj and Maithili. The musical instruments used are the dholek, gong and pena (stringed instrument).

Apart from *Rasa-lilas*, other dance dramas, based on the epics, the Mahabharata and the Ramayana, other legends and folk tales are presented during social and religious festivals.

Bihar : The people of Seraikela, in the centre of Singhbhum, Bihar, celebrate the chaitra spring festival in honour of Ardhanarisvara, the form in which Sakti and Siva are united. Ardhanari is a deity presiding over the ever new Spring season. He symbolises creation and fertility of that region where he presides. Since several generations, Seraikela celebrates this chaitra parva festival with much rejoicing. Dance forms an important part of this festival. The dancers wear masks which are termed as Chhau (Skt. *chaya*-shade or phantom), and the dance is popularly known as chhau dance. Some forms of this dance are :

Phul Basant expressing great joy at the awakening of spring; episode of *Rishyasringa* from the Ramayana; myth of *Chandrabhaga*, the moon maiden being pursued by the amorous Sun God; sword dance, and *Gada-Yuddha* i.e. fight between Bhima and Duryodhana.

Tamil Nadu

Kaman pandigai : The festival comes off in the month of Phalgun (Panguni) (mid March-mid April) on the full-moon day. This coincides with the Holi celebrations of North India. There is much pomp and gaiety in the celebrations in North India. Coloured powder is scattered and water is sprayed over one another.

In Tamilnadu it is in honour of Cupid. Sugar cane and stalks of corn plants are planted and flowers are scattered over this and worshipped. Songs with themes such as argument between Cupid and Rati, wail of Rati, etc. are sung. This is done in groups. There are two kinds of beliefs about Cupid, one having the idea of Cupid being burnt and the other having the belief that Cupid was not burnt. The song is set to the tune of 'Lavani'. The word Lavani means 'touching or planting'. A few ideas of the songs are innovated then and as such they depend more on the imaginative skill of the participants, especially the leader of the group. Much importance is given to the language and ideas, than to other aspects of music. The instruments that are used as accompaniments are tappu (தப்பி), tappattam (தம்பட்டம்), tuttina (துத்தினா), deph (டேப்).

In the play Ratnavali of King Harsa, written during the 7th century A.D. there is a very good description of Cupid's festival. This resembles more the Holi celebrated in the North. Scattering of coloured powder and spraying coloured water with syringe over one another are mentioned. A special variety of song called Dvipadi-khanda is referred to as being sung. Dvipadi is a kind of prakrt verse adapted to music. It consists of four feet, with 13 matras each. It is of four varieties. Suddha, Khanda, Matra, Sampurna.

Some other important occasions for music and dance are as follows :

1. Pavai nonbu-singing of Thiruppavai and Thiruvembavai during the month of Margazhi (Dec.—Jan).
2. Nrsimha Jayanthi at Melattur celebrated during Vaikasi (May/June)—at Melattur. Dance dramas on Prahlada Charitra. Hariscandra, Valli Kalyanam are presented. These are known as Bhagavata Melas.
3. Mariamman festival—Karagattam.
4. Murugan festival—Kavadiattam.

The last two are done to the accompaniment of playing of drums and vocal music of folk type.

Music and Social functions :

During marriage the Unjal songs and Nalangu songs have an important place. The Oonjal and ammanal songs are popular among girls. When a girl is in the family-way, special songs like Masakkaippattu, Valaikkappu songs are sung. But these songs are of folk music type.

During marriages there are particular songs which they sing for occasions like oonjal, nalangu etc. The bride and bridegroom are seated on a swing. Their feet are washed with drops of milk. Before this there is the exchange of garlands. For this also there is a song.

1. Manmadanukku malai ittaye-adi maade
janmamadil sukhittadu nidaanadi
centaazai odayile mandaarai
puuttadu pola.....
indirano chandirano sundarano ivar
taanadi

Then the swing is moved and the following song is sung :

2. kannuunjalil aadiyirundaal kaancana
maalai

ponnuunjalil puurith bhuushanangal tarittu
etc.

In all these songs the Goddesses especially Minakshi and Andal are praised, thereby bringing about the solemnity of the marriage.

There is another function called Nalangu during the marriages. For this also there are special songs.

3. nalangiduguraal mina locani
naadarudan kuudi
naadarum vandu gaanangalai paadu
naannavidai tnalangal poda
nornattambachattai jollynyeduttu
nundaresar kayil koduttu

blupath paddathil vizundu
pushpa maalaial anbudan sathi

Similarly there are cradle songs, songs making fun of the bride groom and bride and their kinsmen etc. As these songs are many and only a glimpse of them could be had, a detailed study cannot be given here.

The foregoing account will give us an idea of the festivals and the music associated with these. Moreover, we find that music and dance have a definite role in festivals and social functions and in turn they have enriched these twin fields.

17. Distinctive Features of Indian Classical Music

Indian music has its characteristic features that make it distinct from other systems of music. Melody and rhythm as practised in Indian music are given special recognition in the field of music.

Confining ourselves to the study of classical Indian music, we can notice many points of importance. The raga, is India's richest contribution to the world of music. Raga can be described as a scale of notes with melodic attributes which serves as the basis for constructing tunes and other melodic structures.

Raga are classified into Sampoorana, shadava and audava ragas and a cross-mix-up of these results in evolving numerous ragas. Such a large variety of ragas provided ample scope to the Trinity and others to popularise many songs. They took the opportunity to handle rare ragas. The raga alapana, tanam, Niraval, Pallavi and Kalpana svaras provide the yardstick to measure a musician's standard. The melakarta scheme is the outcome of the experiments of scholarly musicologists with computation formation of a variety of notes using even microtonal musical intervals called srutis. The genus-species system was followed and parent ragas or melakarta ragas and their off-spring ragas called Janya ragas came into existence. Even vivadi (dissonant) came to be used with a charm of their own and it is noteworthy that in Tyagaraja Pancharatna (group krithis) two pieces are in Vivadi ragas, namely Nata and Varali. We pointed out microtonal intervals were used. How were they used? Svaras or notes have their allotted places in the scale. But sometimes a slight flattening or sharpening of a note is permissible provided it adds to the musical rendering of raga. These resulted in shakes or oscillations this way or that and such shakes were labelled as gamakas. The use of gamakas is the pride of Indian music and

this helped to guarantee the emotional appeal of a raga. Gamakas, as practised in vocal music and in instrumental music, count up to nearly fifteen varieties.

Composers have made rich contributions to classical Indian Music and they have done it in so many languages. They cater to the taste of the layman and the scholar. The prosodic beauty present in the text of the songs speak for, not only the composers musical technical skill but also of their profound scholarship. The genesis of some of the current ragas can be traced to the tunes of the devotional hymns of Tevaram, Ashtapathis, Tarangam and other Prabhandas. The varieties of musical forms practised in the start as abhyasa gana, to the stage of handling Alapana, Tanam and Pallavi in a masterly way is a unique progress in the musical education of classical music. Musical compositions have their embellishments. A Krithi for example, can be sung with many sangatis or variations to make the listening impressive and to display the musician's skill. That is why it is often remarked that in Indian music, the music as well as the musician is heard. The music that is produced extempore or improvised will testify the musician's creative genius and his technical knowledge. In Indian music relative pitch is practised that is, the musician chooses the tonic suitable to him.

Classical music has claimed importance in the field of dance with such musical forms as Padams, Varnams, Jatisvaram and Thillana. Classical music is not barred to folk music either because in some of the folk tunes we recognise classical similarities. Musical discourses (Katha Kalakshepam) bhajans and songs sung or played during temple-festivals or daily worship, may be classified as religious or sacred music. Classical music has made its legitimate entry into many folds.

There was a parallel development in the construction and use of musical instruments to suit the needs of classical as it progressed in its growth. India has had a variety of musical instruments from very early times, though only a selective groups of stringed, wind and percussion instruments have been popular with classical music till recently.

They can be grouped as belonging to dance music, sacred music, concert, and folk music.

Coming to the topic of 'tala' in Indian classical music, no country has so many varieties of talas as India has. The entire tala system is built on a sense of precision and balance. Just as we have microtonal musical intervals, we have minute fractional division in rhythm. The tala dasapranas form the infrastructure of the Indian rhythmic concept.

Great musical pieces in a variety of languages are invaluable treasures to Indian Music. The Pancharatna kirtanas of Tyagaraja, Navagraha, Navavarana and Pancha linga sthala Krithis of Muthuswamy Dikshathar, inimitable Svarajathis of Shyama Sastry, Navaratna and Navavidabakthi kirthanas of Swathi Thirunal, the Devaranamas of Purandaradasa and songs of Badrachala Ramadasa, Tarangams of Narayana Teertha, Asthapani of Jayadeva, the padas of Kshetragna are there to reckon with. Arunachala Kavirayar composed 'Rama natakam' and takes the credit for presenting a musical opera in Tamil. Gopalakrishna Bharathi's Nandanar charithram is equally famous, as also Padams of Muthuthandavar and Marimuthapillai. The names are mentioned with a view to point out that classical music has been dressed up in so many languages. Besides these, musicologists have written important lakshna granthas some of them written with a view to reconcile conflicting view, and composers could use them as guidelines in fixing a raga.

Classical music with its traditional values has come down to us thanks to the Gurukula system i.e. the pupil taking oral tuition from the master till such a time when the master will certify that he is fit to be a musician.

The devotional and emotional appeal is very strong in Indian music and its spiritual importance can never be over estimated.

and structure of them and enable one to know of the ragas and tunes used to illustrate different emotions.

Many systems of music are made familiar to the students, for example, carnatic music, Hindusthani music, Western music, vocal, instrumental, solo and in groups are regularly broadcast. Folk music of different regions are informative about the characteristics of the music of each region.

The concert-pattern of long duration, broadcasts of classical music is a boon because sitting at home one can enjoy listening to many musicians. The Ragam, tanam pallavi programme is a guide to those interested in cultivating creative music, especially to present the raga image correctly and to improvise svara groupings. Even as you improve your melody, rhythm is not neglected. Programmes of 'laya vinyasam' can be treated as classes in tala. How accompanists follow the main artists may also be studied.

Instrumental music on Vina, Violin, Flute, Sitar, Sarod, Nagaswaram, Clarinet, Muthu Vina to mention a few, rare broadcast and one has the privilege to choose to listen to whichever appeals to you. Orchestral music of the Vadya Goshti, prepared and presented by musicians of competence and merit, enthralls you to go in for new experiments yourself.

In the Doordarshan you have the extra advantage of visual publicity to the art and artists. When you are "face to face" with a musician you seem to enjoy the programme better. You are able to follow the reckoning of the tala more carefully. When you watch musicians playing on instruments you are able to follow the playing technique better and you feel you are in a position to compare the playing of one musician with another. Demonstration—lectures are very popular too because we can see the persons and artists, when we listen to the lectures. Variety of dances as Bharatanatyam, Kuchipudi, Kathakali, Kathaka, Odissi, etc. are brought to our drawing-room to enjoy without making much physical effort. In addition we are entertained with programmes of Bhagavatamela, Yakshaganam and other forms of musical opera. We come to know of the nature

18. Music and Mass Media

All India Radio and Doordarshan

All India Radio and Doordarshan are important agents of publicity and public relations. They give wide coverage to moral, cultural, spiritual, social and educational features and let us examine how music is used as a suitable vehicle to convey the messages to the common-man.

All India Radio begins the day with devotional music and talks on scripture. Devotional music is not confined to one religion, but all religions are represented. This gives us a clue to know about the musical set up of different devotional systems. Choir and choral music and group singing in many languages are becoming popular and innovations and new methods adopted in Vocal and Instrumental music are proofs of fresh experiments and we are able to learn the latest progress in the field. Music with deep rooted traditions as well as with modern introductions are broadcast for the benefit of the public. Folk music of numerous varieties are included in the programme which also present musical forms pertaining to the dance, as jathisvaram, rendering of Thillana, etc. Music used as an educational medium for the children through which they can learn a lot more than what they read in schools is very popular. Besides children with a certain amount of intellectual and literary capacity are encouraged to compose songs and sing them to the listeners.

Music lessons broadcast by the AIR falls within the reach of many interested in learning the pieces. Rare compositions are brought to light and biographies of composers, musical quiz and references to lakshana granthas provide enough material for a student of music to improve his knowledge. Musical features as opera presentations and musical discourses as 'Kalakshepam' give an insight into the nature

of their music, the costumes, jewellery, make-up of the cast and other details which are available in books. Instead of reading the books we watch and learn.

The Radio and Television establish a link between us and the entire world in short. It is so because we are able to listen to not only what is within our country but are kept in visual and aural touch with whatever is happening in other parts of the world too, Radio and Doordarshan are therefore a powerful media.

19. Institutions for the Promotion of Music

In modern times many institutions have sprung up and they are playing an important part in the preservation and development of music. In fact this is one of the happy features of contemporary music. These institutions provide opportunities to the people not only to listen to concerts frequently, but also to learn both the practical and theoretical aspects of the art in a systematic way.

In ancient times music concerts were held in the courts of Maharajas and nobles, in the temples and sometimes in the houses of well-to-do people on the occasion of marriages. There were no institutions like Sangita Sabhas which gave opportunities to average people to listen to high class music on payment of a small fee. There were also no institutions to preserve the standard compositions. There were gurukulas wherein only a few people could learn the art under great masters.

The emergence of Sabhas, Government organisations like Sangeet Natak Academy, All India Radio, Television etc and private organisations like Music Academy, Fine Arts Society, etc., The introduction of music in the Universities, colleges and schools publications of books on music, invention of scientific equipments like Gramophone, Tape recorder, etc. are important stages in the history of music as they are mainly responsible for the spread of musical knowledge among the people.

Sabhas :

Among the institutions the emergence of Sangita Sabha with paid membership from the year 1865 onwards, constitutes an important land mark in the history of Indian music. As the membership fee is very small, more and more people have the opportunity to listen to the concerts of eminent persons in the field. As the audience in

Sangita sabhas are composed of raskas among whom many are knowledgeable persons, the musicians try to give their best to the audience. They learn scholarly compositions, in rare ragas, and intricate pallavis and present them in concerts to the delight of the audiences. Some of the sabhas celebrate the jayanthi and aradhana of great musicians and hold competitions in their compositions. This encourages the students of music to learn them. Thus the sabhas are responsible for the preservation of the compositions.

Some of the sabhas conduct classes in music, both vocal and instrumental. Classes conducted in these sabhas in the morning and evening times give opportunity to the working people also to learn music.

Private Organisations :

Many of the organisations, Government and private like Sangeet Natak Academy, Music Academy, Fine Arts Society, Tamil Isai Sangam, Kalakshetra, etc. have contributed much for the spread of music. The various measures adopted by these organisations to promote the art are :

1. Arranging concerts and other cultural programmes frequently.
2. Arranging lectures and demonstrations on various topics and awarding prizes for the best paper and best demonstrations.
3. Awarding titles to the outstanding artiste and honouring other senior artists for the services rendered by them to music.
4. Conducting music classes, prescribing courses of study and holding examinations.
5. Organising Exhibitions.
6. Publish books, Journals and Souvenirs.
7. Give financial assistance for publication of books.
8. Collection of books on the art.

9. Collection of records and tapes.

10. Holding competitions in music.

Thus the service rendered by these organisations in the preservation and propagation of music is inestimable.

Private Organisations at Madras :

Madras can be considered as an important seat of music now, as musical activities are carried out there in profusion. Many sabhas which arrange concerts of music, dance and drama and private institutions which give musical training to the student of music, have been established.

There are many musicians and musicologists who have taken up music as their profession, spending most of their time in giving performances and teaching music. Festivals in honour of great musicians are being conducted regularly for which concerts are arranged by the various sabhas. Music festivals are organised during the month of December which attract people from all the countries.

Music Academy, Madras :

Music academy, Madras plays a very important role in the development of both the science and art of music. It was established in 1928.

Music performances both Karnatic and Hindustani are being arranged regularly. These performances have exerted a chastening influence on the public taste. Prizes are awarded to the artist giving best performance in the series of concerts held during the music festival. Academy also arranges series of concerts in April, August, September and October. Prizes are awarded to the best senior and Junior attistes in the mid-year performances.

Conference :

Academy organises periodical conferences. The conferences held in December is an important event in which leading musicians and musicologists participate. Discussions on the various aspects of

musical forms and talas are made. The measure of success that the academy has already achieved has received appreciation all over India and in foreign countries.

Lectures by experts in theory on different topics of interest and demonstrations, are held to illumine the difficult aspects of music. The academy has always followed the policy of promoting greater mutual knowledge and appreciation between the two systems of Indian Music, Karnatic and Hinduttani Music by arranging concerts of Hindustani Music and inviting North Indian musicologists to take part in the conferences and discussions.

New instruments and new compositions are introduced to the public. Lectures and performances of western music also have been arranged.

Scholarships are awarded to encourage rising talent in the performance. In connection with the bi-centenary of Muthuswami Dikshitar scholarship was awarded to young musicians to enlarge their Dikshitar repertoire.

Competitions in the compositions of various composers are held and prizes are awarded. The academy is alive to the importance of celebrations in memory of great composers as valuable means to stimulate new interest in their compositions. Tyagaraja Bicentenary was celebrated in 1967, Dikshitar Bicentenary was celebrated in 1975, 150th anniversary of Syama Sastri was celebrated in 1977.

Exhibitions have been organised by the academy. Instruments, Paper and Palm leaf manuscripts, songs preserved in copper plates, Souvenirs, photographs, etc. connected with famous musicians were displayed in the exhibition.

The academy publishes a journal devoted to the advancement of science and art of music every year. Detailed official reports of the academy's conferences, authoritative editions in notation of rare compositions. Articles by eminent musicologists, are published in this journal. This journal has earned the appreciations of music savants all over the world.

The academy publishes rare books on music and dance. Books like Sangitasudha, Chaturdandi Prakasika compositions of Mysore Sadasiva Rao etc. have been brought out by the academy. The academy also maintains a library in which rare books on music are kept.

In the teachers College of Music organised by the academy many students are given training in teaching Music. It also conducts classes for advanced training in Music. Vina classes are also conducted here.

Krishnagana Sabha

Krishnagana Sabha was established in 1954. It is rendering yeoman service in the promotion of not only music, but also other arts like dance and drama. Besides arranging music concerts every year it organises music festival and dance festival during Gokulash-tami and Pongal, respectively, and honours a promising musician and a dancer with the title Sangita Chudamani and Nrtya Choodamani.

Sabha also conducts classes in Vocal, Vina, Violin Flute and Mridangam. Talent promotion concerts are also held during Gokulastami. The best among students of this institution is given an opportunity to give a concert.

Indian Fine Arts Society

Indian Fine Arts Society was established in 1932. It is an institution which has been working for the development of music dance and drama for the past 50 years. This organisation also conducts Music festival in December in which concerts and conferences are held. Lectures and demonstrations by eminent musicologists, discussions on the various aspects to music, demonstration on the new instruments, etc. are the main features of the conference. Annual Music competitions are held and prizes are awarded to the winners.

The distinguished musician who presides over the festival will be awarded the title Sangita Kala Sikhamani. The society is running a music school under the name Gandharva Vidyalaya. It was started

In 1989. It imparts training in Music i.e., Vocal, Vina and Violin and also dance.

Tamil Isai Sangam :

It was established in 1943 by Raja Annamalai Chettiar. It was stated to promote the 3 branches of Tamil Language, Iyal, Isai, Natakam i.e., literature, music and drama. Every year it arranges concerts and lectures. The festival lasts for 12 days. The most important feature of this organisation is the conduct of research on Pans of Ancient Tamil Music. It conducts Pan research conference for 3 days in which discussions on ancient Tamil Pans are held. Many ancient Pans have been brought to light and their equivalent in Karnatic music are fixed.

An eminent musician is chosen every year and is honoured by the title Isai Perarijnar. It brings out a souvenir every year in which articles dealing with different aspects of Tamil music by eminent scholar are published. It runs a music school. The title Isai Chelvam and Isai Mani are awarded to the successful students in the examination.

Competitions in Tamil compositions like Tevaram, Divyaprabandam, Tiruppavai, Tiruvembavai, etc. are conducted. It has also a gallery of musical instruments and a good collection of books in the library. It has published biographies of musicians and collection of compositions.

Besides these organisations there are other private organisations at Madras like Triplicane Arts Academy, Perambur Sangita Sabha, Sadguru Samajam, Parthasarathy Swami Sabha, Triplicane, Rasika Ranjani Sabha, etc. which promote the there arts Music, Dance and Drama.

Tyagarahma Mahotsava Sabha, Tiruvaiyaru was established in 1941. It conducts the annual Tyagaraja aradhana celebration. It also conducts research in the works of Saint Tyagaraja. Bangalore Gayana Samaja and Ganakalaparishtat are the two big organisations at Bangalore which organise music festival for 10 days by arranging lectures and concerts.

The National Centre for the Performing Arts, Bombay was established in 1966 to promote research, establish Centres relating to classical, traditional and contemporary arts and sciences of performances and communications, establish schools, libraries, workshops, etc. It encourages scholars by giving loans, scholarships and awards. It publishes a quarterly journal.

Sangeeta Natya Kala Mandir, New Delhi, Tyagaraja gana Sabha at Eluru, Andhra Pradesh. Kerala Fine Arts Society at Ernakulam, Kerala. Fine Arts Society, Perambavur, Kerala, Sadguru Sangita Sabha, Vijayawada, Kanaka Durga Kala Samiti, Vijayawada are some of the important Sabhas in various parts of India.

Sangeet Nataka Academy : Sangeet Natak Academy was established in 1954, Sangeet Natak Academy is a National Academy of music, dance and drama for India. It is a Government organisation. Its role in fostering the development of music is very great. Central Sangeet Natak Academy has branches at different state and they are functioning as active organisations in the preservation and spread of music.

It publishes books on music, dance and drama. It also brings out a journal, four issues per year. These publications are very valuable as the articles in them are written by eminent scholars in the field. In the journal, articles on music, dance and drama are published. These articles deal with various aspects of Karnatic music, Hindustan music and Western music, giving opportunity for many musicologists, to express their views, regarding the various aspects of music and share their thought with the public and the research scholars. In the journals there are also reviews by experts in the field, on the books and journals, published on music.

Sangeet Natak Academy has published a Catalogue of tape recordings including quite a number of valuable items of Hindustani and Karnatic music, both vocal and instrumental. The publication also entails a comprehensive collection of folk music recordings from all over the country. In coordination with the Sabhas, it gives

opportunities for the prominent artistes to give concerts. It has published many books on music.

It also publishes biographies of eminent contemporary musicians. The first one was about Ustad Mushtaq Hussain Khan by Naina Ripjit Singh.

Another important feature of the contribution of Sangeet Natak Academy is the award it gives to the best in vocal music and instrumental music, dance and drama in recognition of their services to music. This is a great honour that a musician receives.

Sangeet Natak Academy also arranges lectures on music by eminent musicologists. Some of the lectures have been published in the journal. Sangeet Natak Academy is carrying on its programme under the following heads (i) Scientific documentation of all forms of music, dance and theatre. The valuable archives of the Academy have been properly catalogued. (ii) Identification of the musicians and dancers and giving them scholarships, fellowships and grants to institutions. (iii) The identification of viable forms of music, dance and the theatre arts which have been an integrating force in Indian Society. The Academy with the help of regional academies has organised a chain of festivals all over the country.

This has also enabled the Academy to make authentic documentation of these forms and to identify varied Sampradayas and family traditions. Children to these families are being awarded scholarships and the artistes fellowships and other support. (iv) Festivals of puppetry have been held in different regions. (v) A special scheme of award of fellowships to young theatre workers has been instituted with a view to ensure that innovation and creativity is recognised, fostered and encouraged. There has been the programme of subsidising music and dance programmes at schools and colleges.

FESTIVALS OF MUSIC COMPOSERS

Festivals in honour of Music Composers have been conducted by many Organisations all over India, in which composition of a

particular composer are sung. Competitions based on their compositions are organised. Kathakalakshepam on the life of the composer is arranged. Akhanda Ganam i.e., non-stop recital of the compositions of some of the composers for 24 hours have been organised.

Among these festivals Tyagaraja Aradhana is celebrated in a grand manner at Tiruvaiyar by Thyaga Brahma Mahotsava Sabha during January i.e. Pushya Bahula Panchami Day. All the five Ghana Raga Pancharathna Kirtanas are rendered by the leading musicians of different places, who voluntarily go there to take part in this festival. This is followed by the rendition of kritis of Tyagaraja by not only Senior Vidwans but also amateurs. This is conducted for five days.

Tyagaraja Day is celebrated by many other organisations like Tyagaraja Vidwat Samajam, Mylapore, Madras which celebrates the festival for 10 days. Pancharatna Kirtanas are sung everyday in the evening. This is followed by the rendering of Tyagaraja Kritis. Rasika Ranjani Sabha conducts competition in Tyagaraja Kritis every year in connection with Tyagaraja Aradhana celebration. Besides these organisations many educational institutions celebrate Tyagaraja Festival.

The Bi-centenary of Tyagaraja was organised by the Music Academy in the year 1967, in which lectures and demonstrations on the various aspects of the contribution of Tyagaraja was arranged.

Dikshitar Day and Syama Sastri Day also have been organised by many Sabhas. Tyagaraja Vidwant Samajam, Madras, Rasika Ranjani Sabha, Madras, Music Academy, Madras have organised this festival by conducting competitions, arranging concerts and lectures. Music Academy organised the Bi-centenary of Dikshitar in the year 1975 and 150 Anniversary of Syama Sastri in the year 1977. Purandara Dasa Aradhana is celebrated every year at Hampi in Karnataka, the birth place of Purandara Dasa. Rasika Ranjani Sabha conducts competition in Purandara Dasa Kirtana every year.

Tyaga Brahma Mahotsava Sabha, Tiruvaiyaru, also celebrates Narayana Tirtha Music Festival at Tiruppunturutti, Ayyaval Music Festival at Tiruvisanallur, Sadasiva Brahmendra Day at Nerur.

In North India, Tansen Memorial Music Festival is the most popular one. It is celebrated at Gwalior and Madhya Pradesh. In Calcutta the Tansen Sangit Sammelan conducts the Tansen Sangit Festival for one week in December and Sadarang Music Festival for one week in October. Swami Haridas Music Festival in Vrindavan by Swami Haridas Smriti Samaroha Samiti, is celebrated for 4 days in December. It is also celebrated at Mathura and Bombay.

Bhatkhande Anniversary is conducted at Lucknow at Bhatkhande College of Hindustani Music, Lucknow. Vishnu Digambar Jayanti Festival is celebrated at Delhi for 4 days during the 2nd week of August by Gandharva Maha Vidyalaya.

All India Radio also organises special programmes in connection with the Anniversaries of great Composers.

The Aradhana of the great composers are celebrated as follows :

January	—	Tyagaraja and Purandara Dasa.
February	—	Ramalinga Swamigal, Syama Sastri, Narayana Tirtha.
March	—	Ramaswamy Dikshitar and Gopalakrishna Bharathi.
April	—	Appar.
June	—	Sadasiva Brahmendra.
October	—	Muthuswami Diskshitar.
December	—	Jayadeva.

The Birth Anniversaries of some of the composers are celebrated as follows :

March	—	Muthuswamy Dikshitar.
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April	—	Syamasastri and Swati Thirunal.
May	—	Tyagaraja, Tirunjnana Sambandar and Annamacharya.
June	—	Manickavachakar.

AWARDS OF TITLES

Titles have been conferred upon luminaries in music and dancing in recognition of their proficiency in these arts from days of the Ramayana. Lava and Kusa, the duet singers are referred to as Gandharva Veda Tatvajna.

The kings of the various dynasties who ruled over the various parts of India were patrons of music and dance. Besides appointing the experts in the various arts as court vidwans they honoured them with suitable titles. Heads of the various mutts also have conferred titles on luminaries. Titles have also been conferred upon artists in assemblies of learned men specially convened for the purpose.

Some musicians specialised in particular ragas. The Ragas they specialised in, were prefixed to their names as a mark of recognition. Instances of such eminent men are Todi Sitaramayya, Narayana Gaula Kuppayar, Begada Subrahmanya Iyer etc.

Composers who have composed in profusion a particular type of form were honoured with the names of the particular musical form being prefixed to their names. Paidala Gurumurthy Sastri, who composed 1000 gitas is referred to as veyi-gita paidala Gurumurthy Sastri. As he had knowledge of 40,000 ragas, he is referred to as Naluvadivela ragala paidala Gurumurthy Sastri.

Titles associated with some of the musicians and musicologists are as follows :

- | | | |
|---|---|--|
| 1) Nissanka (who had no doubts) | — | Sarngadeva, the author of sangita Ratnakara. |
| 2) Chanda Pavallapperuman (Master of verse) | — | Arumuganathan |

- | | | |
|-------------------------------|---|--------------------------|
| 3) Padakavita pitamaha | — | Tallapakam Annama-charya |
| 4) Karnataka Sangita Pitamaha | — | Purandaradasa |
| 5) Tanavarna Marga Darsi | — | Pachchimiriam Adiyappyya |
| 6) Shatkala | — | Govinda Marar |
| 7) Ghanam | — | Krishnayyar |
| 8) Maha | — | Vaidyanatha Iyer |
| 9) Pallavi | — | Gopalayyar |

Titles conferred upon contemporary musicians and musico-logists are

- 1) Sangita Sastra Ratnakara
- 2) Sangita Ratna
- 3) Gayaka Sikhamani
- 4) Gana Visarada
- 5) Kokila Gana
- 6) Gayana Patu
- 7) Kirtana Patu
- 8) Sangita Samrat.

Institutions which have been holding annual conferences of music and dance have been conferring titles upon presidents of these conferences. The following may be mentioned :

- | | | |
|---------------------------|---|------------------------------------|
| 1) Sangita Kalanidhi | — | Madras Music Academy |
| 2) Sangita Kala Sikhamani | — | Indian Fine Arts Society |
| 3) Isai perarignar | — | Tamil Isai Sangham |
| 4) Natya Kala Kovida | — | Indian Institute of Fine Arts. |
| 5) Kala Sikhamani | — | Madras State Sangita Nataka Sangam |

In addition to the above, Universities, Academies and learned bodies in India have instituted the following titles :

Students who pass out of the respective examinations are awarded the particular titles :

- 1) Sangita Siromani
- 2) Sangita Visarada
- 3) Sangita Pravina
- 4) Vadya Visarada
- 5) Gana Bhushana
- 6) Isai Selvan
- 7) Isai Mani
- 8) Natya Pravina
- 9) Natya Visarada
- 10) Natya Nipun.

MUSIC CONFERENCES

This came into vogue more than four decades ago. We, still cherish the happy memories of the first rate music conferences which were held at Banaras, Baroda and Lucknow in which some, outstanding musicians participated. The primary aim of holding a music conference is to bring together at one place, a number of outstanding musicians who represent various styles in Music and who exert a great influence on the music of to-day and the music to tomorrow. A real music conference in fact is a body of expert musicians and scholars whose deliberations would be of special importance to the progress of classical music. It should both entertain and instruct, when musicians and scholars will sit down to discuss great problems of theory and art, much good will come out of these serious discussions.

Conferences are organised every year by Music Academy, Tamil Nadu Sangam, Indian Fine Arts Society, Gana Kala Parishat at Bangalore, Chayana Samaja, Bangalore etc.

20. Music and Education : Gurukula and Institutional System

Music is an art which is concerned only with sounds which are abstract. It is the arrangement of microtones and quartertones in a particular sequence, with varying degrees of speed, like vilambita, Madhya and druta that constitute a melody or Raga. Thus pitch sense i.e., sruti jnana and rhythmic sense i.e., laya jnana are the two fundamental requisites of a student of music. Because of this subtle nature of this art, it can be learnt only by rote i.e., oral teaching and not through books. Therefore gurukula system of teaching was in existence in those days wherein disciples used to stay in guru's residence for many years and learn the art.

The knowledge of music under the system could be obtained by an earnest student in 3 ways, by dedication at the feet of the master, by searching and eliciting questions and by unstinted service to the master. If there was a great giant or Sangita jnani, who could instruct and inspire and if he got a keen student with rich gifts of voice and musical imagination and if the teaching discipline went on unabated over years of perseverance and application, another musical giant could be produced. This was the guru sishya parampara of the most desirable kind.

This system had many advantages.

- 1) As the disciple stayed in guru's house for many years doing all his personal work, he was like one of the members of his family and there was close relationship between the guru and sishya. The teacher could pay individual attention to the talented disciples and teach them according to their standard.
- 2) The student could choose the guru according to his own taste and learn under a master whose style he liked best.

This enabled the student to learn with more interest and acquire knowledge easily.

- 3) The student learnt under one guru for many years and therefore the student could imbibe his style well and attain perfection in it. Thus the standard of performance was maintained.
- 4) The guru gave him systematic training and gave opportunity to give performance only when he was fit enough to give solo concert. This was also helpful in maintaining the standard of performance.
- 5) The guru also had freedom to choose his disciple. Unless one has aptitude and capacity for learning the art the guru would not take him as his sishya.

Thus the gurukula system of imparting knowledge was considered best for teaching fine arts especially Music and Dance.

This system had many drawbacks. Due to change in social and economic condition of the people, this gurukula system gradually dwindled. During previous decades kings used to patronise the musicians. The musicians settled down at a place and were always engaged in teaching one or two students. Successful performers got just a few engagements. Even finished student had to leave the master and learn so much from several others. The guidance was based only on lakshya. But later when the great musicians had to be on tour to fulfill professional engagements, the students heard their masters' performance and learnt the art. The students could learn only a few compositions. This paved way for the emergence of educational institutions to give musical training.

The springing up of a number of schools, colleges and institutions of University status is an event of first rate importance. There are schools, colleges and universities which conduct courses for the students of different levels. In these institutions, syllabus is prescribed, examinations are conducted and Degrees and Diplomas are

awarded. Many universities have research programmes and this gives opportunity to students who have aptitude for research. This enables them to bring to light many unknown composers, compositions, works on music etc.

A large number of earnest students study music in these institutions with great interest. Many compositions of great composers and minor composers representative of different styles and different types of forms are being studied. The study of musicology and history of music had found its proper place in the curriculum of studies. The study of the critical aspects of music develops a critical thinking in the minds of the students and enables them to appreciate good music.

In the music class room the less gifted students have the chance of listening to the musical renderings of the more gifted ones and a healthy emulation results therefrom.

Music concerts are also held in these institutions which give opportunities to the students to listen to the concerts of great masters and help many of the students to develop interest in the art.

In these institutions inter-class and inter-collegiate competitions are also held giving opportunities to the talented students also get many opportunities to take part in extra curricular activities like Group music programmes, singing for dance programmes, etc. Some of the institutions like universities take up the publication of books on music.

Thus the various measures adopted by these educational institutions for the preservation and promotion of the art are :

1. Imparting knowledge in practical and theoretical aspects of music and awarding degrees and diplomas.
2. Prescribing syllabus for practical and theory to enable the students to have a deep knowledge in theory and practical.

3. Conducting competitions in music-inter-class and inter-collegiate.
4. Arranging concerts and lectures.
5. Arranging exhibitions.
6. Organising group music programmes.
7. Collection of books on music and allied art.
8. Collection of tapes and records.

Thus the students of music at present are in more advantageous position than the students who learnt under gurukula system wherein only few people used to get chance to learn and only a few had opportunities to exhibit their knowledge.

21. Indian Cinema and Music

Cinema :

Cinema involves capturing of actions in a length of photographic film broken into a number of frames. The light passing through this moving film and the resultant image falling on a screen recreates the actions. Cinema is also called film or movie. This technique was invented in the western part of the world at the end of the last century and came to this country in the early part of this century. There are primarily two stages in the development of cinema. First, when the visual image alone was recorded and projected on the screen; next, when the sound could also be recorded and imprinted on one side of the film and reproduced when it was re-run through a projector.

Initially films merely depicted every day things in a life-like fashion on the screen and this thrilled people a great deal. In those days, the pleasure given by film derived almost entirely from the subject matter. Cinema as art developed only gradually when the movie makers began consciously or unconsciously to cultivate the peculiar possibilities of cinematographic technique and to apply them towards the creation of artistic productions.

Cinema as does drama, re-creates or projects feelings, that transpire in human relationships, for the enjoyment of an audience. However there is a great difference between the two arts chiefly because of the peculiarities of the cinema medium. Early films were however just like a drama with the same kind of arranged entrances and exits, the transition, and other movements of the actors, which the camera simply recorded in its entirety. But now some of the devices and techniques of the film medium are able to bring about different effects or impressions of the scene of action. Some of these are -

(a) Montage joining together shots of situations that occur at different times and in different places.

Thus one could intervene in one unitary scene, split up an event, change the position of the camera in midstream, bring it nearer, move it farther away, and thus emphasise and give greater significance to the actual events that one portrays.

- b) Ability to chose a particular view point to photograph a scene.
- c) Ability to project static things as moving and moving things as standing still.
- d) The film can be run backward and thus show reversal of actions.
- e) By running the film faster ability to show dynamic character.
- f) Slow motion-showing more clearly events that pass very rapidly.
- g) Freezing of action - sudden stopping of movement.
- h) Fading in and out - stronger contract and coherence between two pictures by dissolving one into the other.
- i) Superimposition (multiple exposure) - Indication of symbolic similarities.

Thus films, should not merely tell stories but exploit the artistic potentiality that the medium offers.

Indian Cinema :

Indian Cinema too started of as a 'picturisation' of the drama which had been current in the country. Dada Sahib Palke was the first Indian film producer and the first Indian film was "Harischandra" which was released in 1913. It was a silent movie. The first Tamil movie was 'Kichakavadam' produced in 1916 by Nataraj Mudaliar. Silent films were produced till 1931 when "Alam Ara" the first "talkie" i.e., movie with sound was produced. Later in the same year the first Tamil Talkie "Kalidas" was screened.

Cinema and Music :

As mentioned above, Indian Cinema started as a filming of drama. The drama in those days had a profusion of music and this character was inherited by films.

Since in drama the main characters used to sing themselves, in films too only adept singers were first chosen as actors. And in fact during the filming of a song even the supporting musical instruments used to be on the sets and near the singer. It is only later that the technique of play-back, using the voice of a different person for singing was introduced.

The role of music in cinema is quite varied. In fact films themselves can be classified on the basis of their musical content. There are film which are termed "musical". In these films not only do we have a lot of songs but even dialogues to a great extent are musically rendered. "Sound of Music", "My Fair lady" etc. are some of the famous Western musicals. Early Tamil films like *Senivasa Kalyanam* had 50 songs. Some of the well known singers like M. K. Tyagaraja Bhagavathar, G. N. Balasubramanian, T. R. Mahalingam, M. S. Subbalakshmi, K. B. Sundarambal had acted in films and sung in term,

Music has a place in films at different levels (a) Firstly as in drama there are songs introduced in various situations. The songs help in reinforcing the prevailing sentiment. For example to highlight the happy mood of lovers, the introduction of a song (and even dance) is a very effective device. Similarly in the case of a sad mood too a suitable song will intensify the pathos. The songs are very effective devices for intensifying emotions but there have been films which did not include any songs at all e.g. *Anda nal* (Tamil), *Kanoon* (Hindi) (b) Next we have what is known as background music. Even when there is silent action or conversation talking place in a scene, there is in the background some instrumental music or even some humming through voices. This music also serves as a very effective support. For instance a scene of early morning

sunrise when supported with appropriate music becomes more effective,

We shall now see what kind of music has been employed in films.

As stated earlier, the early films had inherited their characteristics from the drama. Hence the number of songs in films was very high. This is because all traditional dramatic forms in India have had music as a very predominant and indispensable limb. The music used in drama or cinema should have its basis in or likeness to the different forms of music of that region, namely the folk and classical. Hence we find that music in early films were set in folk melodies or classical tunes. However since in cinema it was more important to highlight the emotion of the scene, slight liberties could be taken with the rules of classical music. In Tamil films the classical tunes used were based on the ragas of the South Indian system and quite often the ragas of North Indian music too were taken. This is because the music of North India had become quite popular even in the deep South. Further because of the long British rule, Western music and its musical instruments too had become some what familiar. Hence western musical instruments were employed to a great extent and also some of their tunes and rhythms. However with the arrival of radio, discs and fast communication between countries, film music started employing tunes and rhythms of other countries like those of Southeast Asia, Middle East, Africa, Latin America. Moreover since films were being shot in locations not only in India but also in other countries, use of foreign tunes became rather extensive. Quite often there have been mixing and blending of two or more systems of music, as for instance, the blending of South Indian Raga and Western harmony.

It is to be noted that music by itself does not evoke any of the feelings related to human relationships. However by association and tradition some tunes have specifically been used in the context of certain emotions. Hence in the dramas and in the early films certain

tunes were automatically employed during certain contexts. For instance certain tunes based on Ragas like Mukhari, Ghanta, Subharpantavarali, Sivaranjani have been used during tragic situations. Further tunes with large intervals between svaras are used in happy and heroic moods and melodic movement in short intervals are associated with tense and tragic moods. This is not a rule but a common feature seen. But in recent times besides using appropriate tunes, music directors have started using instruments with different timbers or different combinations in instruments to achieve effects. In this respect the use of modern electronic instruments has been very profuse. This is especially so in the case of background tunes.

Another aspect of film music is that of composing the music. Normally the words of songs are set by one person and another person sets the tunes for the songs and also the background music. In rare cases a single person does the entire work.

The songs too are sung by persons other than the actors. These persons, called playback singers, record the songs first and later based on the recorded songs the scenes are shot. After the film has been shot, it is screened and the music director composes and records the background music. This is known as re-recording. Even in this sphere of recording many technological advancements have come about.

22. Famous Musicians of 20th Century (Karnatic and Hindustani)

The modern institutions, like Academies, Sahbas, Radio, T V., Educational institutions and other private Organisations, which were started to promote Indian Culture have given opportunities to many people to rise to prominence. Thus vocalists and instrumentalists have emerged in large number during this century and they have become famous not only in India, but also in foreign countries.

Among the musicians there are more vocalists especially men performers compared to the instrumentalists. Instrumentalists who have mastered the instruments like Vina, Violin, Flute, Gotuvadyam, Nagasvaram, Mridangam, Kanjira, Ghatam etc., have lived during this century.

In Hindustani Music also vocalists as well as instrumentalists have emerged. There are many players on Sitar, Sarod, Sarangi, Shenai, Tabla etc.

Some prominent vocalists of Karnatic Music :—

- 1) Alathur Brothers
- 2) Madurai Mani Iyer
- 3) Mudicondon Venkatarama Iyer
- 4) Maharajapuram Vishwanatha Iyer
- 5) Musiri Subrahmanya Iyer
- 6) Ariyakudi Ramanuja Iyengar
- 7) Papanasam Sivam
- 8) M. S. Subbulakshmi
- 9) D. K. Pattammal
- 10) M. L. Vasantha Kumari

Prominent Vainikas :—

- 1) Kuralakkudi Brothers

- 2) Emani Sankara Sastri
- 3) M. A. Kalyana Krishna Bhagavatar
- 4) K. S. Narayana Swamy
- 5) Devakottai Narayana Iyengar
- 6) Mysore Doreswamy Iyengar
- 7) Vina Dhanammal

Violinists :—

- 1) Marungapuri Gopalakrishna Iyer
- 2) Malaikottai Govindaswamy Pillai
- 3) Kumbakonam Rajamanikkam Pillai
- 4) Dwaram Venkataswamy Naidu
- 5) Mysore T. Chowdiah
- 6) K. S. Venkataramiah (PAPA)
- 7) Tiruvalangadu Sundaresa Iyer

Gotuvadyam Players :—

- 1) Gotuvadyam Narayana Iyengar
- 2) Budalur Krishnamurthy Sastri
- 3) Gotuvadyam A. Narayana Iyer
- 4) Gotuvadyam Savitri Ammal

Flutists :—

- 1) Palladam Sanjeeva Rao
- 2) T. N. Swaminatha Pillai
- 3) T. R. Mahalingam

Nagaswaram Players :—

- 1) Tiruvengadu Subrahmanya Pillai
- 2) Tiruvidaimarudur P. Viruswamy Pillai
- 3) T. N. Rajaratnam Pillai
- 4) Tiruvizhimalai Brothers

Mridangists :—

- 1) Tanjore Vaidyanatha Iyer
- 2) Palghat Subba Iyer

- 3) Malaikottai Rangu Iyengar
- 4) Palghat Mani Iyer
- 5) Pazhani Subrahmanya Pillai

Kanjira Players :—

- 1) Dakshinamurthy Pillai
- 2) Bangaru Iyer

Ghatam Players :—

- 1) Sundaram Iyer
- 2) Umayalpuram Kodandarama Iyer
- 3) Vilvadril Iyer

Tavil Players :—

- 1) Needamangalam Meenakshi Sundaram Pillai
- 2) Nachchiyar Koil Raghava Pillai
- 3) Valayapatti Subrahmanya Pillai

Alathur Brothers :—

Sivasubrahmanya Iyer and Srinivasa Iyer, who were called as Alathur Brothers, were two of the front rank performers of this century. They were not brothers in the usual sense of the term. They had training from Vidwan Alathur Venkatesa Iyer the father of the former and started giving performances together.

Alathur Sivasubrahmanya Iyer was born in 1916 at Alathur in Trichy District as the second son of Vidwan Venkatesa Iyer. He started learning music from his father from his 7th year, along with Srinivasan. Srinivasa Iyer was the son of Angarai Sankara Srouthigal a scholar in Veda and music. He was born in 1912.

They made their debut in 1928 at the Tyagaraja festival at Tiruvalayar and Dakshinamurthy Guru Puja festival at Tiruvarur. They had the good fortune to be closely associated with Dakshinamurthy Pillai, Vina Karaikudi Brothers, Pazhani Subrahmanya Pillai and Palghat Mani Iyer. They were appointed as anthana Vidwans of

Travancore in 1944. Siva subramanya Iyer belonged to the sisya parampara of Tyagaraja and was closely connected with the Tyagaraja Aradhana celebrations at Tiruvaiyaru for many years.

They are noted for correct Pathantara of kritis and specialisation in Pallavi.

Both of them were the recipients of the title Sangita Kalanidhi by the Music Academy. Siva Subramanya Iyer was awarded the title in 1965 and Srinivasa Iyer in 1966.

Madurai Mani Iyer

He was one of the distinguished Gayakas of 20th Century. He was born on 25th October, 1912 in Madurai as the son of Subba-lakshmi Ammal and Ramaswami Iyer brother of famous Pushpavani Iyer of Madurai. He belonged to the family of musicians. He started his first lessons in Music under Rajam Bhagavata of Madurai and then studied at the feet of Harikesanallur Muthiah Bhagavata. He began to give performance even in his 12th year. He had a long, unbroken and successful career.

His music had an appeal to the initiated and the uninitiated alike. His rendering of classical compositions were marked by purity, clarity, polish and finish. He commanded extensive repertoire of classical compositions. His svara singing was brilliant. His concerts were attractive and drew large audiences. His creative talents were of a high order.

He was honoured with the title Sangita Kalanidhi by the Music Academy in the year 1960. He received the Sangeet Natak Academy Award for Karnatic Vocal Music in 1960. Isai Perarijnar was awarded to him by the Tamil Isai Sangam in the year 1962.

Mudicondon C. Venkatarama Iyer

He was born in 1897 at Mudicondon, Madras State. His father was M. Chakrapani Iyer and mother was Kamakshi Ammal. He was a vocalist and was an expert in Pallavi singing.

He studied under Vedaranyam Swaminatha, Iyer Ammal Chatram Kannuswami Pillai, Simizhi Sundaram Iyer and Konerinjapuram Vaidyanatha Iyer. He also could play on the violin and kanjira. Mudicondon Venkatarama Iyer was not only a performer but also a musicologist. He edited the manuscript in Tamil, Mahabharata Chudamani and has contributed articles on music for the various journals. He has published rare compositions of Ramnathapuram Srinivasa Iyengar. He was the Principal of Teacher college of Music, Music Academy, Madras. He has given lecturer-cum-demonstrations in the academy on rare topics.

He was honoured with the title Sangita Kalanidhi by the Music Academy in the year, 1950. He received the Sangeet Natak Academy Award for Karnatic music-vocal in the year 1961.

Ariyakudi Ramanuja Iyengar

He was born on 19th May 1890 at Ariyakudi near Karaikudi. His father Tiruvenkatachari was an expert in the art of music as well as in the science of Astrology. Even when he was young his unusual interest and talent for music soon became evident. His musical training started at the age of eleven, side by side with his schooling in a Tamil Patasala in Devakottai. His systematic Gurukulavasa commenced under Pudukottai Malayappa Iyer. At the age of sixteen he became a disciple of Namakkal Narasimha Iyengar. Later he learnt under Poochi Srinivasa Iyengar, Court Vidwan of Ramanathapuram palace. He used to sing with him during his guru's concerts. His first solo concert was given at Kandanur.

In 1932 the title Sangita Ratnakara was conferred upon him at Vellore in the presence of Keertanacharya C.R. Srinivasan. In 1938 Music Academy Madras honoured him with the title sangita Kalanidhi. In 1944 he was appointed as Asthana vidwan of Mysore and was honoured with the title Gayaka Sikhmani by the Maharaja of Mysore. He received the presidential award by the Government of India in 1952. Ariyakudi was a familiar figure at the Tyagaraja Aradhana Festival in rendering pancharatna kirtana.

Ariyakudi had a dignified voice and his style is elegant and characterised by a neat and trim finish. There was a sense of proportion and propriety about each of his items in a concert. He is a past master in gauging the capacity of receptivity of his audience.

Papanasam Sivan

He was born in 1890 at Polaham, Tanjore District, as the second son of Ramamrita Iyer and Yogambal. He studied Sanskrit and Vyakarana at Trivandrum and there, came under the influence of the Bhaktagosthi of Nilakantha Dasar. Later had his Bhakti and Bhajana tradition strengthened by staying at the Sadguruswami Mutt at Marudanallur. He had his early music lessons from Noorani Mahadeva Bhagavatar and Samba Bhagavatar. Later he was associated with the renowned vocalist Konerirajapuram Vaidyanatha Iyer, whose style he imbibed. He started his first song on God Tyagaraja at Tiruvarur and later composed songs on Deities at different shrines which he visited. He composed and performed Harikathas and also songs for dramas and acted in them. In his early thirties he began composing songs for films, there by serving tamil film music to maintain the Carnatic Music Standard. His kritis are full of Raga Bhava. He is called abhinava Tyagaraja :

He has received several honours including a title from H.H. Sri Sankarnchariyar of Kanchi Kamakoti Peetha, the Certificate of merit of the Music Academy, Madras and was elected a Fellow of the Sangeet Natak Academy. In the year 1972 he was awarded the title Sangeetha Kalanidhi by the Music Academy.

In the book entitled Kritana mala published in four volumes many of his compositions have been published.

M.S. Subbulakshmi

She is a very popular lady artist of today. She was born in September 1916 to Vina Shanmugavadivu of Madurai. She had her early training in music from her mother and began accompanying her mother in the Vina recitals from her tenth year and continued to give performances together with her mother for a number of years.